

VERMONT'S INDEPENDENT WEEKLY APRIL 03/16, 2014 VOL. 19 NO. 32 SEVENBAYSPT.COM

# SEVEN DAYS

FREE



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A pair of reporters goes thrifing

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the proud and tragic story of King Lear  
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## SAYS YOU!

"Says You" is a (1996) 1:1  
public radio game show of bluff  
and bluster, words and whimsy.

**SAYS YOU!**  
SATURDAY, APRIL 12,  
7:00 P.M.

The public radio station game  
show features a group of  
panelists divided into teams  
to compete in word games,  
brain teasers, trivia, and puzzle  
games. The April Says You! will  
take live from the Spruce Peak  
Performing Arts Center!

### Peak VT Artists

**THE GIRL IN THE OTHER ROOM**  
AN ORIGINAL PLAY WRITTEN  
& DIRECTED BY SARAH JO WELLEY  
SATURDAY, APRIL 26, 7:30 P.M.

Where do you go when you dream? What if you had  
a chance to make peace with your mother? Follow  
Alexa on a journey of self discovery as she's given a  
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her Mom—a determined single mother who gave up  
everything for her daughter before losing her battle  
with Alzheimer's Disease.



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**Wednesday  
April 16th  
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## HILLFARMSTEAD GRASSROOTS

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Anna '12, Everett '12, Holger Danske '13,  
Twilight of the Idols '13, Fear & Trembling '13,  
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## #BunnySelfie



Easter  
April 20th

10:00 AM - 12:00 PM  
12:00 PM - 2:00 PM  
2:00 PM - 4:00 PM  
4:00 PM - 6:00 PM

# Who Stole the American Dream?

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## Hedrick Smith

Pulitzer Prize-winning former reporter  
Editor for The New York Times  
Emmy Award-winning producer/correspondent  
for the PBS show Frontline

**April 15, 2014 • 4:30 pm**  
**Silver Maple Ballroom**  
**Dudley H. Davis Center**  
**University of Vermont**

Sponsored by the Marsh Professorship  
and the Department of Political Science

For questions regarding the event please contact Ben Kishner fields at 802-243-2122  
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Please contact Conference and Guest Services at 802-243-5865 or [conferences@uvm.edu](mailto:conferences@uvm.edu)  
for ADA accommodations or assistance of the event.







THURSDAY, APRIL 10 • 7 PM



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FROM THE LATELY AWARDED  
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## Amy Dickman

Kaplan Senior Research Fellow  
in Felid Conservation, Oxford University

### Warriors, Witchcraft & Women: Carnivore Ecology and Conservation in Tanzania's Ruaha Landscape

Wednesday, April 16 • 3:00PM  
Waterman Memorial Lounge • 85 South Prospect Street

For more information, call Bess Malson-Huddle  
at the UVM President's Office:  
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## It's time.

Time to clean out. Time to get organized.  
Time to box up the no longer used, worn, played with or needed.

Time to donate to Goodwill. Bringing order back to your home,  
while creating jobs, reducing landfills and putting dollars  
on your neighbor's back.

In fact, Goodwill has been reducing, recycling, repurposing and  
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Now that's just a bit of time creating a healthy, sustainable community  
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LOOKING FORWARD

**T**he U.S. Supreme Court denunciation campaign spending, Lyle letters wrangle over the admission wage, Vermont Treasurer Beth Pearson promotes Smart Money Week. The nation previously observes Financial Literacy Month. And, hey, taxes are due! No better time to compile our annual issue on the stuff that "makes the world go 'round." In it, we consider New Americans sending remittances to relatives back "home", visit Wisconsin businesses who plan to relegate a textile industry, and talk with the "glee drive pure" at VPR. We find out how right-brain artists can learn left-brain financial savvy. We send a pair of hapless hunting reporters thrift shopping, and we even learn about early Vermont banks and "rogers." A yep that was 19th century money, honey.

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**40** culture you need



### CLASSIFIEDS

**40** doing it again  
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**40** doing it again  
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### VIDEO SERIES



Under the Sun by

**Stuck in Vermont?** Land-oriented Waterbury's Local Energy Action Fund recently sponsored its 31st annual Energy Fair at Cross Hill Brook Middle School. Waterbury hopes to become Vermont's greenest community by 2050.

**lay or** This magazine for those information period — weekly!

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# the MAGNIFICENT 7

MUST SEE, MUST DO THIS WEEK  
COMPILED BY TWENTY FOUR

## 1 FRIDAY 11 BIRTHDAY BASH

Looking for a vibrant to-remember night to celebrate **Outright Vermont's Silver Celebration**, where DJ Craig Mitchell hosts an evening honoring the organization's support of the LGBTQ community over the past 25 years. Special guests include DJ Lili, Jesse Dwyer, Rob, Bill Lopez, and the Melands (pictured) who rounds out the mystery.

SEE CALENDAR LISTING ON PAGE 10



## 2 SATURDAY 12 Back to the Land

It's time to consider living with sheep horses a relic of the past. Stephen Leslie leads otherwise. For 18 years, the local farmer has used the animals to till, cultivate and harvest his side, as he's now back in **New Horse Press and Farm**. He serves regional and private parties that value these gentle giants.

SEE CALENDAR LISTING ON PAGE 10

## 3 SUNDAY 13 Acoustic Adventures

In the words of the **Just Words Live! Ensemble**, **Vince Gilbert** has "the voice of an angel, the wit of a clown and the guitar playing of a god." A fall favorite for more than 20 years, the singer/songwriter performs his signature folk-with-hand-hitting specs in an intimate performance.

SEE CALENDAR LISTING ON PAGE 10

## 4 SATURDAY 12 Overnight Success

Better than rehearsing for weeks, the playgroup's directors and actors in the **Pop-Up Plays Festival** have 24 hours to create their entire cast, write from beginning to end. After working through the night, they wrap up this page-to-stage frenzy with 10 minute performances that sell out a hyper-focused creativity.

SEE CALENDAR LISTING ON PAGE 10

## 5 WEDNESDAY 16 T'rice as Nice

On his own, Vermont Poet Laureate **Spiny Lee** is a force of nature. When joined with **David Luck** and **Harsh Cohen**, the well-worn wordsmith finds himself in the company of some of the state's top literary talent. A bookish birds strike strikes a bookish bird's nest in celebration of National Poetry Month.

SEE CALENDAR LISTING ON PAGE 10

## 6 FRIDAY 11 & SATURDAY 12 Blues Man

**Dave Keller** is at the top of his game. Having formed his skills as a blues guitarist and singer/songwriter for two decades, the Montpelier-based musician is gracing national talent. He fronts local sessions to honor late blues album **Soak Changes** with shows at the Whiskey Bar and Red Square.

SEE FOUNDRIES ON PAGE 10

## 7 ONGOING Religion, Reinterpreted

Vermont artist **Robert Clark** died in 2006, but his artwork lives on, including 14 charcoal drawings called **Stories of the Cross** in Burlington's **Gallery of St. Paul**. His work is a series of vibrant and diverse representations offering unique representations of Jesus and other biblical figures in a living and evolving life to make us pray.

SEE REVIEW ON PAGE 14

## POWER UP!

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## Troubled Waters

Since returning to state politics in 2007, **PETER SHUMLIN** has spoken clearly, compellingly and often about the perils of climate change. Back in 2010, when he ran the Vermont Senate, he led the charge to shut down the Vermont Yankee nuclear power plant. As governor, he's been a tireless champion of the new solar energy industry.

So why, as Shumlin starts the end of his second five-year term, are Vermont environmentalists getting on his case?

In short, they don't think he's put his money — or, more accurately, the state's money — where his mouth is. That's especially true, they say, when it comes to reducing the flow of phosphorus into Vermont's rivers and Lake Champlain, where toxic algal blooms have taken a hold.

Last week, when the Shumlin administration submitted a new draft plan to the Environmental Protection Agency to tackle the problem, these environmentalists stepped up their criticism.

"We're at the point where we're saying we're really beginning to doubt the governor's seriousness about a clean Lake Champlain," said **DAVID KILIAN**, who directs the Conservation Law Foundation's Vermont office.

It was Kilian's organization that prompted the latest bad-mouth with the falls. After CLF threw the EPA in 2008, the agency threw out Vermont's water-quality plan in 2011 and demanded a stronger one. But Kilian and his allies say Shumlin's latest proposal still relies too heavily on educational and voluntary measures, while it lacks sufficient regulatory resolve and defined funding sources.

Further unnerving environmentalists last week was the governor's statement at a press conference that "we shouldn't raise Vermont money until we get every penny that we can out of the federal government."

Vermont Natural Resources Council executive director **WENDY HARRIS** disagrees. He argues that the administration should stop "looking the run down the road" and start in its watersheds now.

"The governor is often, from a character standpoint, a strong advocate for the environment," Harris said. "But those indications that we're not going to fund state programs to clean up the water is a reason for concern that he's not committed to doing that."

In February, the legislature tried to force Shumlin's hand. It passed legislation calling on the administration to identify, by April 15, "five priority actions" the state must take to clean up Lake Champlain — and two proposals to shut down the EBN. "It was an expression of legislative

frustration," explained Rep. **DANIEL BURN** (D-Montpelier), who chairs the House Committee on Fish, Wildlife and Water Resources.

Two weeks ago, Shumlin allowed the bill to become law without his signature, though his staff indicated he simply wasn't sure with it.

According to spokesman **KEITH CORNELL**, the governor "agrees with the sentiment and purpose behind the bill" but found the bill a deadline "unworkable."

"Whether that vote is otherwise acceptable bill, the governor took the action he did with the understanding that the legislature plans to amend the deadline to a later date," Cornell said.

## WE'RE REALLY BEGINNING TO DOUBT THE GOVERNOR'S SERIOUSNESS ABOUT A CLEAN LAKE CHAMPLAIN.

CHRIS KILIAN

But Shumlin's refusal to veto a bill he plans to ignore struck some as supremely cynical — particularly following his refusal last year to comply with a legislative mandate to identify how he'd finance his proposed health care reforms.

To Vermont Conservation Voters' political director **LAUREN WELLS**, it was "just another example of his failure to lead on environmental issues when it comes time to make hard choices and commit real resources to things like cleaning up our state waters."

That's quite a statement coming from VCW, the political advocacy group formerly known as the League of Conservation Voters and now an affiliate of the VMNC.

"I completely understand their skepticism," said Department of Environmental Conservation Commissioner **MARIO MORAIS**. Shumlin's point men on water-quality issues, "the state and the federal government, frankly, have, to date, not delivered on promises to address this category of problem. We're proposing to do something very substantial. But it is a plan, as I appreciate that, from the environmental community's standpoint, they'll believe it when they see it."

By and large, Shumlin's environmental critics tried to prove those he's appointed to top positions in the Agency of Natural Resources — including Morris, who earlier represented CLF when it sued the EBN. But they question whether the governor's

effort has provided those agencies the support they need to get the job done.

"I think that crosses the mark," Morris said, noting that, "A, he picked me, and B, I have not had one single constraint on my recommendations other than what you'd expect from a governor of my stripe."

And not every environmentalist sees the glass half empty.

"Who was stronger on Vermont Yankee than Peter Shumlin? Nobody," said Rep. **DAVID KILIAN** (D-East Montpelier), who chairs the House Committee on Natural Resources and Energy.

"We can't be everything to everyone, can't do everything," he said. "When you look at the differences between this administration and the previous administration, the previous administration did nothing. It just held the course, which meant we went backwards."

## REAR OF DONKEY

Whatever problems Vermont's environmental community may have with Shumlin, they pale in comparison to those it has with the Senate Committee on Natural Resources and Energy.

Domesticated by opponents of ridgepole wind, the five-member panel has developed a reputation for hostility toward the renewable energy industry. Its chairman, **SEN. MORTIMER** (D-Berlin), pushed for a moratorium on large-scale wind projects, opposed the recent expansion of the state's net metering program, and raised questions about the safety of smart meters. And, as it turns out, he's not convinced that humans are largely responsible for climate change.

"I think what I don't like about the conversation on the climate issue — is that somehow this is all being caused by human behavior. There is a widespread natural phenomenon that is also going on, in my view," Mortimer told News Day. "They think if you don't blame it all on anthropomorphic sources, that somehow you don't understand it and they're just wrong about this."

"To suggest that mankind is causing the whole climate to shift, that's a big no-no," he added. "I don't think anybody's ever proved that."

In fact, they have. Less than two weeks ago, the Nobel Peace Prize-winning Intergovernmental Panel on Climate Change released its fifth major report examining the sources of the subject. And its conclusions were clearer than ever. "It is extremely likely that human influence has been the dominant cause of the observed warming since the mid-20th century."

But Mortimer doesn't think much of the IPCC, a United Nations-affiliated association of hundreds of scientists.

## POLITICS



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## LOCAL *matters*

# Early-Morning Helicopter Raid: A Wake-up Call for Winooski?

BY MARK DAVIS

**A**round 4 a.m. on March 23, a bright light shone into the homes on Lafayette and Locust streets in Winooski, sending residents scrambling from their beds to their windows. Looking out, they saw a helicopter whirling overhead. Like something out of a Hollywood thriller, it circled a nearby three-story house that was swarming with police.

"It was like a movie," said one neighbor, who declined to give his name. "It was quite a show."

With such a spectacular show of force, who were the authorities targeting that morning? Escaped killers? International fugitives?

Nope. Police say they were chasing criminals who threatened public safety — including one accused of being a conduit for out-of-state heroin dealers.

"We're dealing with dangerous people who commit serious crimes, and any resource available to us to make it safer for the officers and the targets, we'll use," Winooski Police Chief Steve McQueen said. "If they wanted to jump out of a window and take off in a car, I'd rather have a helicopter following them than a bunch of cruisers."

The chapter came from the U.S. Customs and Border Protection office in Plattsburgh, NY, McQueen said, and it did not cost Winooski taxpayers a dime. He simply told the federal agency up on its long-standing offer to assist local police departments.

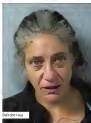
The practice is not without controversy. Critics and civil libertarians fret that federal law enforcement agencies, especially those operating in border areas, are wasting money by working with local police on cases that don't rank as national priorities.

"This is about the militarization of local police forces," said Allen Gilbert, executive director of Vermont's chapter of the American Civil Liberties Union. "The country has long opposed the use of the military to domesticate policing, and what we're starting to see is the sweeping of military equipment and weapons into local policing. It's something we should all be fighting."

Winooski police counter that the raid shut down a local heroin-trading hub and may well yield additional arrests in an ongoing investigation.



Heather Casey



Deborah May



Joel Griffin

Two of those apprehended face no drug charges. Joel Griffin, 34, and Heather Casey, 38, were arrested on outstanding warrants. Casey for alleged retail theft; Griffin on an assault charge for allegedly fighting with another man outside the apartment, according to court records.

Investigator's primary target that morning, 47-year-old Deborah May, was charged with one felony count of selling heroin. She was issued a citation to appear in court — a process often reserved for less dangerous criminals — for arraignment at a later, unspecified date.

Inside the apartment, police found shell casings and unexpended "drug paraphernalia," but no drugs or weapons, court records show. All three defendants were asleep when officers burst through the door.

## LAW ENFORCEMENT

"We got the jump on them," McQueen said. "No violence, no weapons. You never know."

Warrants and affidavits filed in Clarendon Superior Court and US District Court give the following account.

The Winooski police and federal agents had been investigating the apartment for possible drug distribution since mid-February. With the help of two cooperating informants — at least one of whom was paid \$400 — informants provided evidence that several people who lived or spent time in the apartment were dealing heroin. Investigators persuaded a Clarendon County judge to grant them a sweeping search warrant.

On February 22, an informant called Hoyt to order two \$20 bags of heroin, the court records allege. At Hoyt's instruction, the informant met two of her associates at the Gulf station on nearby Main Street and bought the drugs.

The next day a second confidential informant allegedly purchased heroin from Griffin, described in court papers as Hoyt's "significant other," at the nearby Shell station, according to the affidavit.

On February 22, the first informant called May and bought \$40 of heroin inside her apartment.

A fugitive from New York named Tyshawn Mack, who has pleaded not

patry to a federal charge of selling heroin, was allegedly operating out of the apartment, according to federal court papers.

A week or so before the raid, McQueen said he reviewed the layout of the building and decided that his of floors could use assistance. He knew just where to turn.

McQueen said that officials at Customs and Border Protection, which operates out of Plattsburgh, N.Y., have offered their aerial power before.

"They go around and let local depart-

ments and sheriffs know this is a resource available to you," McQueen said. "It's part of their mission. 'Call us if you need us.'"

Spokespeople for Customs and Border Protection did not respond to requests for comment for this story.

The police used it for this reason because of the physical challenges presented by the LaFontaine Street apartment, McQueen said.

Hay's second floor apartment was hard to reach, accessed only by a steep, covered stairwell on the back of the building. McQueen knew that visibility would be minimal. And, once inside, his officers would be navigating tight quarters.

There were no federal agents on the ground that morning, McQueen said. The helicopter simply hovered, shining its powerful light. Because the suspects didn't flee, it remained to Plattsburgh after being in Winooski for less than an hour. Neither McQueen nor court records identified the helicopter's make or model.

It was the first time that Winooski police worked with the federal agency, McQueen said.

In Burlington, Police Chief Michael Scherling said his department has occasionally used federal helicopters on search-and-seizure missions, but not recently.

Numerous Vermont defense lawyers and the ACLU have criticized the

federal government — which claims a right to operate within 100 miles of international borders — for operating immigration checkpoints and working with local police agencies on state criminal cases.

Between 2005 to 2012, the number of border patrol agents doubled nationwide. Customs and Border Protection employs five times more agents on the northern border, which includes Vermont, than it did in 2001, according to the Government Accountability Office. The Department of Homeland Security has given Vermont about \$100 million in grants to deploy surveillance technology since the September 11 attacks.

A number of Winooski residents said they're happy that the house at the corner of LaFontaine and Tuckett streets is getting the police attention they believe it deserves. They claim to have seen people arriving at all hours, often in cars with out-of-state license plates.

"We knew this was coming," said a woman who lives within sight of the house. She, like others, declined to provide her name because of lingering safety concerns. "It won't be a big surprise. Lots of people in and out of that place."

The neighbors said they had no problem with police using the helicopter, even if it interrupted their sleep.

"When I saw where it was, I went back to bed," said a LaFontaine Street man.

Goffin and Casey have pleaded not guilty to their charges and are currently being held in prison.

Hay, who is on pending her arraignment, could not be located for comment, and does not have an attorney's record.

"I don't see it as Big Brother," McQueen said. "We're trying to do the job safely and that's becoming more and more of a challenge. Our job is to keep people safe — and get the bad guys." □

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# Feeding Families From Afar: Accounting for Vermont's Remittances

By Kevin J. KELLEY

It can be argued that Vermont's most life-sustaining financial transactions aren't happening at its banks and credit unions but over the countries of Rwanda, Price Choppers, Kmart, Wal-Mart and Home Depot across the state.

New Americans who may be earning the minimum wage here collectively transfer thousands of dollars each week to Africa, Asia and Central America. Thirty new money transactions are processed in the state of Vermont, as ranked by Sen. Clark, director of Legal Policy and Consumer Affairs at the Vermont Department of Financial Regulation. And that includes Amazon, Google and PayPal.

But most New Americans use MoneyGram and Western Union to wire funds to family members in their

immigrant home-lands, many of whom live far from anything that remotely resembles a bank. Known as remittances, the money

helps to buy food, secure housing and pay for school fees required in countries that don't provide free public education. Western Union, which is still the dominant provider of the service at 61 retail locations throughout Vermont,

"It's a very common practice," says Thane Rutledge, executive director of the Association of African Living in Vermont (AALV). Her group, based in Burlington's Old North End, aids Africans and immigrants from other continents. "People here send money for houses and also to help a relative get out of a refugee camp by paying for immigration forms and buying a plane ticket." And they pay Western Union up to 10 cents on the dollar to do so.

What seems like a modest sum of money to a middle-class U.S. citizen may represent a notable income to someone subsisting in a refugee camp. "One hundred dollars is enough to live on there for a year," says Thane Rutledge, a Portuguese-Vermontian who uses MoneyGram to wire funds to his three sisters and their families inside Rwanda, as well as to a niece in a refugee camp in Thailand. He said it's cheaper than using a bank — which may charge a flat fee for the service, regardless of the sum — and none of his relatives has access to a traditional financial institution.

"Credit cards are very difficult for them," notes Rita, a case manager at the Vermont Refugee Resettlement Program. "Costs for bus trips are very high." She estimates that the remittance he sends amounts to about 40 percent of his salary.

Peter Deng, a cameraman at the refugee program in Colchester, says he ships his earnings to a family — first established in his native South Sudan that came for a dozen refugees. Deprived himself at age 2 as a result of a civil war that took an estimated two million lives, Deng has personal knowledge of the suffering experienced by young children who have lost their parents. His associates in South Sudan receive phones in especially dire circumstances. "We find them through refugee elders or we see them on the street looking like walking skeletons," Deng says.

He also sends money to a sister who was recently injured in the South Sudan, where there's renewed conflict, for a camp in Uganda.



If you have something here, you'd feel shame at not sending it.

PETER DENG

Like many other Vermont refugees who managed to escape civil treatment and violent deprivation, Deng says the decision to help those left behind is almost as intense. "If you have something here, you'd feel shame at not sending it."

"I know what it's like," adds Deng. Khadija, a Rwandan refugee who moved to Vermont in 2010 after spending 19 years in a camp in Nepal. "There's little to eat, the housing is very bad. When it rains, water comes through the roof."

Abraham Gwema, a Somali who lived for many years at a refugee camp in Kenya, says through a translator at the AALV that whenever he's able, he transfers funds to his mother, who's still in that camp. Gwema missed daughters at Kofor Kop Bakery in Burlington. It's not easy to provide for his own family in Vermont and also send help halfway around the world, Gwema says. "But no matter what, she's my mother."

Family obligation is a powerful motivator in societies constructed around extended households, notes Judy Scott, former director of the resettlement program.

Sharing with relatives seems to be "an essential part of living human relationships" in many of the countries from which refugees come, Scott says. Americans call it the norm. "Because much more on the good of the individual."

"In my culture, we have to look after our persons," says Khadija, who works at the breakfast program at Fletcher Allen Health Center. He says he sends money to his mother, father, two sisters and their first two sons — four times a year — sometimes less. He and his wife, who works at Vermont Teddy Bear, rent a home near the Burlington International Airport. His relatives in the camp in Nepal sometimes beg him to provide necessities. Khadija says. "They call again and again — sometimes they're crying — asking for money," recounts the father of two.

It's a similar struggle for Ndabangye Remon, a refugee from Burundi in central Africa who washes dishes at a spa in Essex. He says it can be difficult to scrimp together \$100 to send to relatives in a country that may be on the verge of renewed ethnic conflict that claimed hundreds of thousands of victims in the 1990s. But, Remon says, he does what he can.

"They need my help," he says. "They're very poor." Some recent immigrants are fearful of the imagined consequences of sending money home, notes Rutledge at the AALV. Clients who are acutely dependent on public assistance sometimes worry that it will be taken away if they send even a few dollars to the families they left behind, she explains. "There's misperceptions of what the government can and cannot do," Rutledge says.

A majority of the approximately 1,200 Mexican and Central American workers on Vermont dairy farms regularly send money to their families back home — and few of them have bank accounts here or there. "I don't know of any who don't make remittances," says Erinna O'Neill, an organizer for the Burlington-based Migrant Justice program.

It was actually be somewhat easier for the farm workers to make relatively sizable money transfers — the equivalent of half of their earnings or more, according to O'Neill. Although most make \$10 an hour or less, they work week up to 40 hours a week. O'Neill also speculates, "Their housing expenses are covered, and they seldom leave the farm, so what else are they going to spend it on?"

A portion of their remittances goes to Western Union in the form of fees that O'Neill says have increased substantially in the past few years. "It's a racket," he says.

"Western Union is making piles of money off the fees they charge."

Paula Bratkova, Western Union's corporate communications chief for Latin America and the Caribbean, writes in an e-mail that it costs \$5 to wire up to \$10 to Mexico from a U.S. location. The fee is a flat \$5 fee same between \$10 and \$1,000.

The company has a multi-tier fee structure, Bratkova adds, with the rates charged to customers varying in accordance with where a money transfer is sent from, where it must go, how quickly the funds need to arrive (in minutes, next-day, the channel selected (e.g., agent location, web or telephone) and a variety of other factors."

Clark says his division at the Vermont Department of Financial Regulation has no record of consumer complaints against Western Union or MoneyGram.





# Hemp Rising: Farmers Gear Up to Cultivate a New Crop — If They Can Get the Seeds

by KATHRYN F. LAGG

last year, activists pushing for the legal cultivation of hemp scored a big victory in Vermont. In June, Gov. Peter Shumlin signed into law a bill that legalizes the cultivation of cannabis sativa, a relative of marijuana that proponents say could be a lucrative value-added crop for Vermont farmers.

The only trouble? State law doesn't match up with federal regulations, which still classify hemp as a controlled substance — despite the fact that industrial hemp looks into hybrid cannabinoids, or THC, in the same amounts necessary to produce a high. The disconnect between state and federal rules isn't scaring off many farmers, who say the feds have bigger fish to fry, but it is making it difficult to legally obtain seeds for cultivation.

Farmers' options are limited. Some are growing seedling seedlings in their greenhouses, where hemp has been cultivated legally since 1998. Others are looking to online vendors to import seeds. A few have and they plan to harvest and store seeds from local hemp plants in Vermont.

"Right now, getting seeds is nearly impossible," said Heidi Mahoney, a pork farmer and hempseed producer who once owned Hut Hut Market in Vergennes.

"Struggling to get seeds," joked Mahoney's husband, sculptor Eben Mahoney. But if seeds "magically" appeared on their doorstep, he said, "There's no question. We would be absolutely pliant."

Why? Hemp, one of the oldest cultivated crops in the world, can be used for food, fuel and fiber. The farm advocacy group Rural Vermont and the Vermont Sustainable Jobs Fund estimate the crop could bring in between \$2,000 and \$10,000 an acre for farmers. Last year, a net return in Canada was lower — \$430 and \$532 for conventional and organic hemp, respectively — but still brought in more than corn (\$131 per acre) and soybeans (\$133). It's a good crop to use in rotation with corn, which dairy farmers grow extensively for feed, and it can help fill fields in fields without the use of herbicides.

But hemp is still sometimes mistaken for its psychoactive relative, marijuana. That misconception is less common in Vermont, and rural Vermont organizer Keith Wildt, but he still gets the occasional "Oh, you want to smoke it?" comment. In fact, industrial hemp contains only between 0.3 and 1.6 percent THC, the mind-altering ingredient in marijuana. Nowadays people have higher concerns of THC — 10 percent or more, according to the Marijuana Policy Project at the University of



Anthony White

Minnesota. (That's significantly stronger than the strains smoked in the 1970s.)

It might not get you high, but hemp has many other uses. It can be woven into fabric, or used to make paper. The fibers are used for animal bedding.

And it can be used into a building product called "hempcrete." Hemp was grown extensively in the U.S. during World War II.

The U.S. Department of Agriculture even called out a Hemp for Victory campaign to encourage farmers to plant hemp after war with Japan cut off Asian imports of the crop. But the last hemp processing plant in the U.S. closed in the mid-1980s, as a result of hemp regulations Wildt says were based on "fear tactics" and misinformation perpetuated during the 1940s and '50s that equated hemp with marijuana.

Twelve farmers have already registered with the Agency of Agriculture to grow hemp during the 2014 growing season. It's a fairly painless process: farmers must send in \$25 and a one-page registration form in which they acknowledge that cultivating and possessing hemp in Vermont is a violation of the federal Controlled Substances Act, applicants agree to "hold harmless"

the state should they find themselves in legal trouble.

The new U.S. Farm Bill, passed in February, does carve out one exception for hemp cultivation at the federal level, but

the bill gives the go-ahead to research institutions and universities to grow hemp for pilot projects and research. There's still no federal cultivation around the prospect, but at least one state — Kentucky — is set to put seeds in the ground this spring. The plug hemp farm's stores of grain weighed in with a few less than imports of the Farm Bill provision.

Renee W. "We're eating a whole of a tree, getting seeds to eat," Kentucky Agricultural Commissioner James Comer told the Lexington Herald-Leader, noting that customer officials turned some seeds back at the border. Comer told the paper that his department has obtained about 500 pounds of seed, but that it only enough for about 100 acres of seed. With hundreds of potential growers signing up, it's up to the department to decide, based on the seeds supply.

Scientists and processors at the University of Vermont are just in the

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Husband-and-wife team Markowski and Mahoney say they've already signed to UVA that they'll be interested in being a site for hemp cultivation. But they're also willing to large ahead on their own. Markowski and his wife have hemp cultivation is a form of "cultural resistance." The two live on an eclectic homestead in Potomac, where their small farm is a sort of sanctuary for rescued farm animals. Backs fields around the pond, several long patches of sunflower. A tractor once, been previously on a dairy farm, looks on from his pasture.

The couple has a growing garlic farm, and their gardening bible is *Keith Smith's Gardening Without Work: For the Aging, the Busy & the Disheveled*. There's a certain advancement in finding the most simple way to do something," says Markowski.

With that mindset, he and Mahoney are eager to cultivate hemp. "It's an amazing plant that so badly wants to grow," said Markowski. Specifically, they'd love to cultivate hemp seeds for their own consumption. "It is the super food!" said Markowski.

Ashley Villa, in Warren, is equally excited about the plant — though he plans to find the seeds to his chickens. He and his wife own an ice cream shop in Washington and keep 200 chickens, whose eggs end up their way into their ice cream creations.

"It's a great feed for them," he said, noting hemp is loaded with omega acids and omega-3 and omega-6 fatty acids.

As a small farmer, Villa doesn't have the infrastructure to raise corn or soybeans, but hemp would be another story. he's even harvesting the stalks with his small, Italian-made walk-behind tractor. Literally, he'd like to run the stalks into pellets for heating fuel. He hopes to cultivate on acre or two of hemp — enough to feed his chickens through the winter.

"I'm spending upwards of \$100 a week on chicken feed in the winter," said Villa. "I find if I do things myself, I save more money in the long run."

Villa's plan is to buy seeds online, he's already located a source, though some hemp activists worry you don't know what you're getting.

There's a sharp irony in trying to acquire seeds for cultivation, Villa noted. "I could find high-grade marijuana seeds a lot easier than I could viable hemp seeds."

Business isn't the only Vermonters interested in local hemp production. In Middlebury, Netalia White and David

McMann went to source seeds regionally for the production of cannabidiol, CBD, also known as hemp oil. The Vermont, Full Sun Company, will press the seeds to produce edible oils, the byproduct of that process will then be used for feed in local farms.

They've already begun producing some organic, non-GMO sunflower and canola oil. Until they can source hemp locally, they'll contract with a Canadian producer and processor, then import hemp oil from Ontario.

White is no stranger to hemp, his background is in textile design and manufacturing and from 1999 to 2002 he ran a bag and accessory line made from European hemp canvas. "I was fascinated by the claims of it being related to its illegal cousin," White said, remembering his introduction to the fiber. "It struck me as, 'Why don't more people know about this?'" Now he's excited about the possibility of local hemp cultivation. "It grows well here," he said. "It fits our sense of production. And there's a whole lot of value-adding opportunities that we haven't even begun to appreciate."

From White's perspective, one of the obvious markets is oil. "We've been selling farmers and those interested. We are open for business to buy any Vermont hemp seed," he said, adding that Full Sun wants to be processing locally grown hemp "as soon as possible."

While farmers and activists alike recognize and acknowledge the legal gray area that still hovers around hemp cultivation, few are expressing serious concern about the ramifications of planting. "This is really an exciting time for you grow hemp," said Linschbach, noting that farmers who run afraid of the feds could see their head reared.

White's Full Sun would also be seeking federal protection for processing hemp.

"We understand the risks and are willing to go forward in pioneering this new industry," White said. "I would be very surprised if the federal government thought it was worthwhile to annoy or hassle a few Vermont farmers growing a non-prehensile crop."

Markowski, in turn, agreed. "You really want to make an example of sub-all-of-the-earth people trying to grow this kind of crop in their backyard?" he asked. "That is crazy!"

Contact Ashley Villa at [sevendays@sevendays.com](mailto:sevendays@sevendays.com)

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# lifelines

OBITUARIES, VOWS  
CELEBRATIONS

## OBITUARIES



### Winifred (Winnie) Bean

1918-2014, BURLINGTON

Winifred (Winnie) M. Bean, 96, passed away peacefully in her home with loving family by her side on Monday, March 31, 2014. Winifred was born on December 19, 1918, in Newport Center, VT, the daughter of David and Florence (Cushing) Merrill. She attended Woodstock High School. On February 23, 1939, she married Clifford R. Bean and together they started a family of seven in Colchester, VT. Her life was spent raising her children and working for over 30 years in the sewing industry. Upon retirement, she continued to fill her time with quilt-making, word puzzles and playing an drier with her son, Virgil.

Family members 2014 immediately and extended with her greatest blessing. She of her greatest accomplishment was that she raised the Lord's Family, which she memorialized in a young girl, as every funeral she attended. She was known as "Grandma Bean" to countless friends and relatives, and her home was always open to those who needed a place to stay.

She is survived by her children James Bean and his wife, Gail; Thomas Bean and his wife, Christine; Dennis Gering and his wife, Gail; and Henry Bean and his wife, Sherie. Her son-in-law, John McElroy, 29 grandchildren, 40 great-grandchildren, 18 great-grandchildren, her brother

David Martin, two sisters, Jan Sugrue and Gail Rongert and her husband, Cedric; many nieces and nephews, and "nephews by the dozens." She was predeceased by her husband, Clifford, her daughters Violet and Wendy, and her son, Virgil. Her grandson, John T.J. and Gail, her great-grandchildren Christopher, and five sisters, four brothers, three brothers-in-law and two sisters, in law. Special thanks to those who gave their time and love to care for her during her passing.

Visitation will be held Friday, April 11, 2014, from 11 a.m. to 7 p.m. at Lullwater Funeral Home and Cremation Service, 100 Main St., Vermont, VT. A Mass of Christian Burial will be held 10 a.m. on Saturday, April 12, 2014, at Holy Cross Catholic Church. Casket will be in lieu of flowers. Donations in Winnie's memory may be made to the Woodstock Memorial Project or the VNA on Main Road. Online condolences may be shared with the family at [lullwaterfuneralservice.com](http://lullwaterfuneralservice.com).

## BIRTHS

### Oliver Charles Avelle Boright

On March 24, 2014, at Portland, Maine, health care, Edin Avelle Boright and David Boright welcomed a baby boy, Oliver Charles Avelle Boright.

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## Burlington Writers Workshop Releases New Anthology

By MARGOT HARRISON

**a** young man bets on a losing bout and finds himself rooting for the wrong fighter. A biographical novel fuels his creativity with cocaine. A woman has "masterbates my knees." A white man in a Louisiana jail in 1962 learns about de France from watching his African American counterparts. An old woman elms out an existence in a rural trailer. A speaker in a pond writes a love boy from drowning.

These are some of the wildly varied premises of the short works included in the second annual anthology *The Best of the Earlington Writers Workshop* — varied, more or less, by an official theme of "darkness." Many of these stories, essays, poems and photos are indeed dark, and many also offer glimpses of hope and insight.

Since the DWM released its inaugural anthology in 2013, the organization has swelled its reach on its big, partnered with Hotel Vermont to put local writers' work in guest rooms, established a space for its burgeoning workshops at Studio 266 and began planning a literary journal. Helping its name, it now holds workshops in Montpelier, too.

The anthology features 36 works

chosen from nearly 200 submissions and packaged in a handsome paperback with a cover photo of a flooded North Beach by artist **Melington**. Most of the pieces are short — and luckily readable.

The boomer generation is well represented here. **Nicholas Flood** (44) ticks off the collection with an essay in which he attempts to reconstruct the night in 1850 when his parents were arrested for an owner-expurgating. **Gile** was in the womb at the time. **Michelle** took's "Prologue to Freedom Summer," the aforementioned account of prison in the segregated South, offers raw vignettes of a system of brutal, unbroken and inescapable

**Autogun Beatrice**, well known to Seven Days' readers as the pseudonymous author of the *Madame Caliban*, now refuted a witty story that doesn't take place in a notebook. It's about a Beatrice vs. game of Risk that became her "first initiation into the scary instability of human affliction."

The anthology frequently confronts aging and death in *cinéma vérité* style: the starkly powerful poem "The Dying Game," the narrative revolves around who harbors an unspoken agenda, "you archiving and so one really knows / how



## Quick Lift

### DEADLi NE Dr AmA

What to *watch* is a theater has a nice deep night? why showage their some pop applays of course. That's what *honey bee* figured. The foran-spanier-new operations manager at Middlebury's *honey bee* is already putting her reputation on the line by producing their leap into the unknown. as a recent THF press release puts it, "we had a wee kernel with an empty Saturday so I talked Doug [and then a executive director] into letting me do this." Rice says in a phone interview, "So I set to work gathering as many outside ticket buyers as I could find."

Though Rice is a Georgia native, she knew something of the Vermont theatrical terrain before coming to THT. She lived in Burlington for three years, then returned to Georgia for a seven-year stint in Columbus, where she taught college theater. (She is also an actor, director and writer.)



the opening came up at THT. Rice says she jumped at the chance to return to the Green Mountain State.

What exactly are we top up-players? Rice's idea is simple: Six writers will show up at her office on Monday April 11. Actually seven, because *Buffy*'s Joss Whedon, *ER*'s Michael Crichton and *Ally McBeal*'s George Clooney will be sitting in on the session. If all of us will be one-two-three-here! But the other writers are Addison, Indigo, Robert, columnist Kevin Kay, and *ER*'s A-B named screenwriter James Cameron, novelists Susan Ware, and actor playwright John Cusack. And *ER*'s Mark Taper, the former comedy writer who now works at Central State College. Each "player" will be in a three-stage process: What he or she knows about a character; what he or she thinks about a character; and what he or she "thinks" they "think" about a character. At that point, the writers may get a head shot and a bit of information about the character, person cast, which may

to soft, then comfortable clothes." There are poems of beauty and rebirth here, too like **BERNICE EVANS'** elegant "Only Child," in which a formerly barren tree sprouts glorious leaves. "We watched their light green glow unfold / in delicate swags with curled tips."

Younger generations get their say here, too. **BRUNDA VELLA** captures the vicissitudes of a modern relationship in "The Person With Whom the Was Meant to Go Missing." **BWW** organizer **PETER HALLA** describes how clearing a drain leads to pondering the details of a marriage in the essay "The Mince Dream" (Barko, Vella, Rock and **PAUL HUBBARD** edited the anthology with the assistance of other **BWW** members.)

In every solid collection, readers will find themselves picking favorites — poems that rearranged their heads and stuck with them for days. For this reader, that poem was **HALLA**'s short story "Rosa," one of the longer fiction works in the first of the **JHWP 2004**. Its awarded its place, inevitable power flows deep within the perspective of Mildred, an optimistic and natural caregiver who has spent her life "carrying out tasks and saving her mind for something

better." Now Mildred's sister, who kept her excluded to the practical world, has died and the government checks have stopped coming. With no concept of where to seek help or even that she needs it, Mildred finds herself adrift on Wonder Bread and macadamia berries, waiting for a visit that may never arrive and a winter that could be her last.

It's the sort of tale that in the wrong hands can easily turn as tedious, but **Halla** makes it alternately transcendent and quietly devastating. We want to reach out our hands to this woman. Readers may put down the story with a resolution to contact members of the community who too easily slip out of sight. And it's that spirit of empathy, pervading many of these works, that lightens the "darkness" of their voices. ☺

## INFO

The best of the Burlington Writers Workshop 2004 book launch: Friday April 16 is 2pm to 4 at the BCA Center in Burlington. Free. Cash bar. [burlingtonwritersworkshop.com](http://burlingtonwritersworkshop.com)

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or may not refuse the story they will spend all night writing in a local denoted hotel room.

The result of these labors will be the 21-minute plays, which our directors will receive on Saturday. They include Anderson **MAUSA** **LOHME**, actor and artistic director of **MODERNITY ACTS WORKSHOP**; actor director **SARAH PALMER**; **WINDY CITY** founder of **THEATRE WORKSHOP**; actor director **CHRIS MOORE**; and **UNUSUAL FORMS** THW's education director.

The directors will spend the day rehearsing their actors, who will perform the six plays for the public on Saturday night. "It's a little bit terrifying," **Palmer** concedes.

**Albee** agrees. But, she says cheerfully in a phone conversation, "I staged up all night to write every paper in college — I can totally do this!"

**Albee** acknowledges that it

will help to have **MAUSA** as her counter. She notes that the pop up plays don't have to be "fully processed" and describes the whole effort as a showcase for some of the state's theater talent. "Seeing what can be done onstage right in front of you — it's really exciting," she says. "It's not unlike sketch comedy."

And given the number of funny folks among the writers, this could be a comedic night indeed. "What role will I play in the escapade? Running around getting food and coffee, making sure everyone has everything they need, she says with a laugh. "I'm never lost, anyway!"

**PAHELA POLSTON**

## INFO

Pop up plays: Saturday April 12 7:30 p.m. at Esplanade Theater in Middlebury. \$10. Box office: 802-922-9229 or [openwalltheater.org](http://openwalltheater.org).

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## STATEofTHEarts

### A Clockwork Orange Chimes in Middlebury

BY XIAN CHANG WARREN

**B**ritish author Anthony Burgess wrote his ultraviolent dystopian novella *A Clockwork Orange* in just a few weeks. Published in Britain in 1962, in the midst of a national hysteria over youth delinquency, *A Clockwork Orange* has since been hailed as one of the best English-language books of the 20th century. In 1991, Stanley Kubrick's film adaptation became a critically acclaimed hit—and racked up piles of criticism for its on-screen glorification of violence and rape. The film's biggest critic? Burgess himself.

"Anthony Burgess despised the film, and thought that much of what happened there was a glorification of sex and violence that took away from the central message to play, which is choice," notes **ANDREW SMITH**, a professor of the arts at Middlebury College. "He wrote a stage adaptation very much in response to the film version."

Smith directs an ambitious production of that 1967 stage play—featuring an entirely new, redemptive ending for the story's arc that's not as present as the novel's or the film's—this weekend at Middlebury College's Wright Theatre. "I believe the role of theater is something that promotes discussion, or even instigates discussion or conversation," Smith says. "These theater pieces suggest conversations, and other pieces poke and prod [a Clockwork Orange] in polite and profamiliarity."

The story is familiar to most students. In the not-so-distant future, a



From left: Josh Smith, Brian Wilson, and Aaron Cummings.

teenager named Alex and his adolescent gang, called "droogs," terrorize the residents of a big city under totalitarian control. Each night they brutalize, rape and burglarize for pleasure. Eventually betrayed by his gang, Alex is captured by the police and forced into aversion therapy. He's tortured and "washed" of evil impulses, feeling remorse each time he feels a sudden impulse to act, in a twist of totalitarianism's torment, where he hears music that used to bring him joy—Beethoven's *Symphony no. 9*, in particular. Burgess' central question was meant to be about choice: Is it better to choose to be evil, or to be forced to be good?

*A Clockwork Orange*, too, by Burgess' own admission, is a crude story, and not

particularly challenging to unpack. (In an introduction to the 1986 American edition, the author called it "too didactic to be artistic.") But "cruel" is the last word one would use to describe Smith's production, that is a highly stylized, as—admittedly choreographed, three-hour "dance" of a play. Smith's formidable company of 28 Middlebury College students repeatedly takes to the stage on music, creating riotous sequences ranging from violent tableaux to rowdy mimes to burned alive street scenes.

Designer **HANK SAWYER**'s remarkable moving set—made of free two-story metal platforms on wheels, with reasonable metal staircases—not only accommodates the action but also inspires it.

### DANCE DANCE THE RECORD

What does it take to break a Guinness World Record? First, a big idea.

Second, perseverance. Just ask **SCOTT SMITH**. The 32-year-old Cuttingville resident aims to break the world record for longest central Vermont line—once for himself and once for the people in his town. He's already held by 2,000 people in Rye. Leave Smith and fellow contra enthusiasts to break the bushes to the west of St. Joseph in Rutland on Saturday, June 9.

"I've had a Facebook page [for the event] since last August," Smith says. "It's been word of mouth to various contra dance groups and I contacted central Vermont newspapers." He's also helping for radio interviews but admits no station has expressed interest—yet. "I've been trying to get someone to broadcast live," he

adds. "I've found a fellow with an FM transmitter."

Recording the event—which will feature live music by Scott Robit Dance and Perpetual Motion and well-known callers **WILL HANCOCK** and **ADAM GORDON**—is but one of the ways in which a Guinness record-breaking attempt must be documented. "The verify you need a videotape of the entire concert," Smith says. "And everyone gets a wrist band with a barcode." Additionally, the group must include one "slowdown" for every 30 people, and Smith must provide aerial photographs of the crowd.

"You can pay Guinness \$3,000 to come and verify as you can do all these other things, including have two prominent local columns [on sets to videotape]," Smith says. "There's no cost



to apply but there are obviously costs to make it happen."

Another cost, providing every dancer with a T-shirt to help everyone keep track of their.

Contra is a French word meaning opposed. Typically is danced in two long lines, with partners facing each other and moving according to





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## STATEofTHEarts



### POET LELAND KINSEY IS WINTER READY

**GREEN WINTER PRESS** is a new Vermont-owned and -operated publishing company with a mission to speed the reader and spare the tree by printing ecologically minded books on 100 percent post-consumer paper. Following on the heels of its anthology *Little Time*, poems by Vermont writers addressing climate change and sustainability, the first Leland Kinsey press release is its first book of poetry by an individual author, *Winter poet LELAND KINSEY*.

*Winter Ready* Kinsey's seventh collection of poems, appeared on the spring equinox — a deliberate choice Kinsey says. The collection is largely concerned with the vast amount of work required to prepare for Vermont's longest season — winter. Indeed, Kinsey suggests that preparation begins the moment we cultivate winter — also spring.

"Work is a much neglected subject," Kinsey tells *Seven Days* via telephone. Some of his previous volumes — such as *Not One More Word* (1998) and *Sliding on Hospital Hill* (2004) — have featured poems dealing the numerous layers undertaken by the poet and his Vermont farming ancestors. But the new collection was less concerned with the winter than with the work itself of which there is plenty.

*Winter Ready* readers will discover a year's worth of toils turned into lyrics. From the churning, color-making double-digging garden beds, pre-winter hunting, trout fishing, cranberrying, corn cutting, walking, clearing fields of stones, turkey butchering, pruning raspberries, harvesting grasses, cloaking deer hunting, tree felling, fruit picking, spreading lime and ensouling "I'm documenting the work of this place," Kinsey says. "but I hope it's got a universality to it, that the work reaches across to readers in other places."

The book's haunting cover is another place-based document. It features an image Kinsey snapped with his grandfather's camera 35 years ago. "It was right about this time of year," Kinsey says, noting the snow-fattened grasses and starkly empty trees in the background. He recalls taking the photograph at an abandoned homestead in North Troy — a place so ruined, the cellar hole was half filled in (not unlike broken buckshot, pelted statue remained). When Green Winter Press publisher **BOB CUMMINS** asked Kinsey if he had any ideas for the cover, he immediately thought of this image he saw.

In the statue an icon of the genius loci or an injured artifact symbolizing the work it took the early settlers to outlast the cold seasons held? The sculpture's stunted platter suggests a snowman attempting to show. Even as the days lengthen, the clock has already begun taking a countdown to the next winter as Kinsey knows — one to which all these close to the land must intend. In this way the likes of the *RAW* anthology, so little time, applies to Kinsey's work songs as well.

JULIA SHIPLEY

### INFO

**Pretty Fast**, with Leland Kinsey, Daniel LaSalle, Karen McAdams and Angela Reiter. Thursday, April 10, 7 p.m. at Phoenix Books, Burlington.

**Green Writers Press Celebration Party**, with founder Bob Cummings and authors Leland Kinsey, Greg Gervino, John Doherty and others. Thursday, April 17, 7 p.m. at Phoenix Books, Burlington.

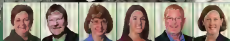
**Kinsey reads as part of Poetry Wednesday**, April 23, 7 p.m. at the Kellogg Hubbard Library in Montpelier.

*Winter Ready*, poems by Leland Kinsey, can be ordered from **Green Winter Press**, 50 pages, \$10-12 paper, \$8-10 ebook.

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# Drive Time

by KEN PARR

**F**anny Bastien wasn't exactly a bookworm when she studied at the University of Vermont in the early 1970s. In fact, she admits her grades were terrible.

"I dropped out of school because I spent all my time at the student radio station," she says, referring to WRUV, which in those years broadcast on the AM dial.

But Bastien's preferred pastime, unlike that of many UVM students, led to a career. The 53-year-old Petrusmont, N.H., native spent most of that career in Vermont's commercial radio market — first at WVMT AM-430, then at Burlington's Star 92.9.

One day, Bastien heard Vermont Public Radio run an advertisement for a pledge drive producer. "I was like, 'That's my job!'" she recalls.

Bastien started out running VPR's three-times-a-year pledge drives and eventually became program director. For the past eight years she's earned a reputation among listeners as the station's "pledge drive guru."

For this week's Money Issue, Bastien offers Seven Days a glimpse into how VPR pulls off effective pledge drives — without sounding too needy, greedy or smug.

**SEVENDAYS: Do VPR staff like pledge drives? or are they just a pain in the ass?**

**FRANKY BASTIEN:** When I was new, it was like, "Oh my goodness! This is soooo huge. And, yes, it's a pain, but soon you can do anything else when a pledge drive is going on, and you still have your regular job. Just after you've been through a few of them and become more accustomed to how public radio works, that it's listener-supported, then [you realize] this is just something we do.

One reason people like the pledge drive is, they get to work side by side with somebody they otherwise do not [work with] during the rest of the year. So [initially] I was like, "This is sooooo hard! Month 10 at the half way and, 'Vlog, blinch. I liked that story you did.' But for us to spend those hours together on the air each morning talking about our kids, our dogs, the books we read — it's a staff can session, that things people focus various departments together."



**Do pledge drives script? They seem very conversational.**

**B:** That's good to hear. It's supposed to sound like that. There are no scripts. We don't write it all out, although in years past, it was very scripted. In fact, down in the basement I found a box of 5 by 8-inch cue cards that people used to use.

Each pledge drive we divide on a real-time theme or topic, if you will [that] we want the people on the air to always check back. For example, during this last pledge drive, it was "become you listen." So, "become you listen, you learn about great books to read," and so on.

**Does it take a balancing act to nudge people into giving without pleading?**

**B:** It's a real turn-off to sound like you're desperate or begging. We'll talk a lot about that balance. There is a real tension there between raising that urgency — "We really have to make our goal of securing 125 pledges by 5 o'clock this morning to receive another \$4,000!" — [and realizing that] it's really a strong reason for you to give. A stronger reason is "I was kidding last weekend when Terry Olson interviewed such-and-such author. And that even money, so I'll help."

**Are there approaches that just don't work?**

**B:** While we try to sound conversational and like we're having fun, there's another balance of making sure we don't go overboard. We want to maintain that public radio presence. We want listeners to think of us as real people and to know we have personalities and a sense of humor, but not get silly or goofy.

**I've heard VPR has among the highest rates of charitable giving of National Public Radio affiliates.**

**B:** We do. When you look at the size of our markets, we're one of the most strongly supported public radio stations in the country. It's really No. 1, I don't know. In our markets, we're also the most listened-to public radio station. We're really blessed with an audience out there who love public radio.

**When you run donor challenges [i.e., when big donors agree to match a dollar amount contingent on receiving a certain number of pledges], do donors still give even if listeners don't perk up enough?**

**B:** Sometimes that happens in the [donor] will say, "OK, so you didn't make that goal, but I'll let you give it another shot." We usually have a longstanding relationship with the person, and they'll let us have another try.

**Does VPR help with pledge drives — for instance, by offering its programming?**

**B:** They do that a couple of times a year, but we don't let that determine when our pledge drive runs. The other thing they do is provide those radio ads you hear, like "Hello, I'm [NPR host] Michele Korman." They'll also provide fundraising versions of some programs, like "Car Talk." So you'll hear them making jokes about giving.

**Do any callers stand out in your mind?**

**B:** The ones that stand out are the college students who come on school bellies or run the country, who will email us and make a pledge and say, "NPR is my connection to home" or "I don't make a lot of money, but here you go." And frequently we have [donors] who have some connection to Vermont who are very far away, like on the other side of the world, and they have online. There are the ones that when we read them, we go, "Wow!"

## INFO

With a monthly salary, we feature charities up to \$100,000 and are taking requests on budget. If you would like to learn more about our efforts, please contact us.

# WTF?

## Did Vermont ever have a state bank? Or its own currency?

**L**ast month on Town Meeting Day, voters in 16 communities approved nonbinding resolutions calling on the Vermont legislature to create a state-run bank similar to North Dakota's.

Why create a Vermont bank? According to a December 2011 study by the University of Vermont's Gund Institute of Ecological Economics and the University of Massachusetts at Amherst, there are many advantages to a publicly owned state bank, removed from global financial scandals and Wall Street's conspiring self-interest. It could create as many as 2,535 new jobs, raise Vermont's gross state product by \$152 million and save Vermontans nearly \$160 million in capital on credit costs annually.

For now, the idea is in limbo. The measures, which voters rejected in four other towns, has not yet resulted in action on the proposed legislation, S.264. But the notion of a state-owned bank is far from new in Vermont.

In fact, says Margorie Strong, assistant director at the Vermont Historical Society, Vermont created one of the first such banks in the country back in 1806. Years before that, Vermont was the first local government on this side of the pond to mint its own currency. Yet both a, er, eras were remarkably short-lived. WTF?

For many years after the American Revolution, Strong explains, most transactions in Vermont were conducted with foreign currencies, generally those of England or Spain. (This was true throughout the original 13 states.) However, the war caused a shortage of metal coins, and many citizens traded paper money and notes for fear that they were counterfeited or worthless, choosing instead to conduct daily transactions by barter. In fact, before the admission to the Union in 1791, the Vermont Republic enacted a law recognizing cattle, beef,

pork, sheep, wheat, rye and corn as legal tender, with their value determined by an appraisal of "competent men under oath."

Swapping pork loins for liquor and gunpowder may have been the standard medium of exchange in the 18th century, but Vermont's early lawmakers quickly recognized the limits to a livestock-and-produce-based currency. Simply put, it was hard to ensure the safety of deposits of live herds or bushels of corn when the former were liable to rot the latter.

In June 1785, the Vermont Republic authorized Jonathan Harrison Jr. to start

coins, which he did, *Stella Quarta Decima*, which meant the 14th size. It expressed the early aspirations of Vermonters to be the 14th state.

Really, who knew mountain was one of the largest known collections of Vermont Coppers, doesn't know how widely they circulated. Strong claims that they were coveted throughout New England, as they contained more copper by weight than many other coins of the era.

Indeed, Vermont Coppers are still highly sought after today, in part because so few were struck and only 5,000 are believed to exist. A nationwide list at

In 1803, the citizens of Burlington and Windsor petitioned the legislature for permission to establish their own banks. Both were rejected. But in October 1808, the legislature acquiesced and voted to form the Vermont State Bank, with branches in Woodstock and Middlebury.

The enterprise was profit table. In 1808, then governor John Galsbolde described it as having "saved many of our citizens from great losses and probably some from total ruin." Also, it was also short-lived. In 1812, the legislature voted unanimously to close the Vermont State Bank and burn all of its currency.

Vermont remained bankrupt until 1816, when the Bank of Windsor opened. That same year, bankrup Strong says, though the bank of Burlington survived, became a national bank and was eventually absorbed into a larger entity.

By the Civil Wars, Vermont had at least 40 state-chartered banks operating, according to data from the Vermont Department of Financial Regulation (DFR). That number rose to a high of 59 banks in 1825 but declined to 28 by the mid-1870s, then to just seven in 2012—not including federal credit unions and national banks chartered elsewhere.

As of December 31, 2012, 12 mutual institutions and credit unions in Vermont had combined assets of \$9.4 billion, the DFR reports. Fully one-third of those assets are kept in state and federal credit unions. Evidently, many Vermonters would rather trust not-for-profit financial institutions than out-of-statesters with their hard-earned money.



**MONEY IIIII**

minting copper coins on his property in East Dorset. Tyler Ruch, a research librarian at the Bennington Museum and author of the 1980 book *Dorset: In the Shadow of the Marble Mountains*, is an on-site caretaker of the state currency.

Harrison's coins, dubbed Vermont Coppers, were backed by a bond of \$5,000 executed to then state treasurer Jos. Allen. Between 1785 and 1786, Harrison minted a variety of copper pennies in his 16 by 16 foot shed in Dorset. One side of the coin showed the sun rising over the Green Mountains and the words *Res Publica Vermontensis*, or Republic of Vermont.

"It was interesting to me," Ruch says, in an interview. "Now the later question on [the other side of] these

Bunker Hill Rare Coin in Boston, Mass., reports that they can sell for \$1,000 to \$1,200 apiece, depending on their condition.

Vermont's first and only state bank arrived years after its first and only currency. Because Vermont had joined the Union after the revolution, Strong says, it couldn't be hit up for the war debt and engaged better fiscal health than other states in the early 1800s. Yet questions about the stability of various currencies and bank notes lingered.

Vermonters began agitating for a state bank back where profit would accrue to the state rather than to a foreign entity. "It was the same argument," Strong writes, "for creating a state bank today."

### INFO

Curry up on money matters about Vermont's first state burning question to [info@vermontmag.com](mailto:info@vermontmag.com).

## Dear Cecil,

I need a good answer for a question from a politically conservative friend. When I pointed out that federal tax rates were higher in 1955 for everyone from the poor to the super rich than they were in 2010, his response was: "Are these taxes spent more wisely today than they were in, say, 1955? Or rather, is our federal government spending tax money more or less efficiently now than then?"

Thomas Holton

**R**ight. We have a sense accepted standard of what constitutes wise or efficient spending. I guarantee you some people think putting their nose into the EPA, the Department of Education, or, for that matter, the U.S. Marine Band is a foolish waste of funds. Better we just look at how the federal spending breakdown has shifted over the years. Yes, and your friend will still argue fruitlessly about whether that's good or bad, but at least you'll start with the facts.

First let's question your premise: Federal income tax rates were very higher in 1955 than today. The top rate that year was 91 percent on income over \$400,000 for married couples filing jointly, which even so was lower than the ultimate peak rate, during World War II — 94 percent on income over \$380,000.

True, in 1955 few Americans had an annual income of \$400,000, or even \$100,000. To

adjust for inflation, we turn to my assistant Urs, spreadsheet ninja. She computes that in 1955 American families earning the equivalent of \$525,000, \$500,000, \$300,000, \$250,000 and \$1,000,000 in 2012 dollars had effective tax rates (including deductions or exemptions) of respectively, 26, 21, 13, 36 and 57 percent of their total income.

The highest marginal rates remained at 91 percent until 1964. Let that marinate for a moment. During the entirety of what conservatives typically regard as the good old days, the high end tax rate was close to the highest in U.S. history.

After spending nearly two decades at 70 percent, the top rate fell significantly during the Reagan years, bottoming out in 1988 at 28 percent. Today, notwithstanding the occasionalities of the tax-and-spend element, it remains just 26 percent.

New to your question: Having scoured the databases, we learn as follows:

- In 1900 the federal government was pretty much the definition of lean and mean. More than 40 percent of the budget went to defense, with an additional 22 percent to veterans' benefits. The U.S. Post Office, so it was then known, ate up another 17 percent, and 6 percent went for interest on the national debt. That left just 14 percent, allowing for rounding errors, for all other government activities.
- By 1930, defense had ballooned to nearly 70 percent of the budget and interest to 15 percent. OK, World War I had just ended. Still, when 85 percent of the government's money goes to the military plus debt, you have to think: The priorities here are seriously askew.
- By 1955, defense was still nearly 50 percent of the government's budget,

with pensions plus Social Security at second place at 7 percent. Health care, education, welfare and transportation together accounted for less than 8 percent of all government spending.

- In 1980, after Vietnam but before the Reagan military buildup, the budget was more balanced: Defense was still the largest share of expenses, at 28 percent, followed by pensions and Social Security at 23 percent and one of the highest percentages of funding ever for the Department of Education, at 6 percent. Health care rose to 8 percent, reflecting a trend of steady increase that started in the 1950s and hasn't ended.
- In 2008, health care posed snafus for pensions and Social Security, with the two together accounting for 47 percent of the budget. Defense still takes a quarter, and welfare a seventh. The postal service, which took 16 percent of the budget in 1910, is pretty much a nonentity. Education takes up about the same percentage of the budget as it did in the 1940s. Interest on the debt, thanks to low rates, is only

6 percent, compared to nearly 15 percent in 1949. But 1990 wasn't the worst it's been, on a decade basis, debt interest was a greater percentage of the federal budget in 1920 and 1930.

What can we say about the wisdom of government spending through time? For most of a century we took most federal treasure and defense, sometimes to the exclusion of virtually all else. Only in relatively recent times have we invested in programs to help people.

Your friend may say national defense is worth it. Whereas coddling the sickly as a waste. Anecdotal insight into this issue comes to us from the annual "Wastebook" published by Oklahoma Republican Sen. Tom Coburn. Reading through his 300 examples of squandered federal cash, we notice the money supposedly wasted on social and cultural programs is for relatively small amounts — for example, \$1 million for the Popular Resource Project funded by the National Endowment for the Humanities. The biggest bonanzas, such as the scrapping of \$7 billion in leftover military equipment in Afghanistan, were for defense.

### INFO

Is there something you need to get straight? Cecil Adams can deliver the Stern gut-bops on any topic. Write Cecil Adams at the Chicago Reader, 11 E. Wacker Drive, IL 60601, or [cecil@chicagoreader.com](mailto:cecil@chicagoreader.com).

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From left to right: (clockwise) Matt Kenna and Bob Rossa

# Sew Local

Once again, a textile industry takes shape in VT

BY KATHRYN FLAGG / PHOTOS BY MATTHEW THORSEN

**A**t one point in the early 19th century, Vermont's largest employer was the American Woolen Company. Factories beside the Winooski Falls, powered by running water and a workforce of young women and children, churned out cotton and wool fabrics that fueled Winooski's booming textile industry.

The massive flood of 1927 crippled the mills, and they never recovered. Today, those once hulking brick structures house both companies, downtown shops and high-ceilinged, big-windowed apartments.

But up the hill from the river, in a nondescript industrial park at the top of Weaver Street, Winooski's textile industry is seeing a quiet renaissance. Matt Kenna of Queens City Dry Goods is hired at work on Vermont-made T-shirts and leather goods. Torrey Volpey of the screen-printing and

design shop New Duds is taking his designs on T-shirts.

Together, the two independent but complementary companies have formed a textile collective they're calling Factory 186, named for the address of the Weaver Hill industrial park. And they can call on the skills of their next-door neighbor, Vermont Roma Cutting, a family-run business that cuts and sews Vermont-made clothing, from Kenna's T-shirts to seamless underwear.

Collectively, the three businesses are the closest thing Vermont has to a fashion district.

The idea behind Factory 4509 Shore Street and resources. They refer to referrals for customers. Kenna points to a recent job as an example: A client came to Kenna and Volpey for help headlining high-end apparel for men's wear. Kenna cut the fabric, Volpey designed and printed the fabric.

"It's kind of one-stop shopping for clients who come through," says Kenna.

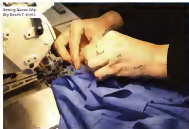
The two companies' "synergistic" city," as Volpey put it, "kind of fell into our laps." Volpey and his wife, Torrey, met Kenna about a year and a half ago. At the time, Kenna had a shop above Church Street in downtown Burlington, where he'd been manufacturing and peddling high-end clothing, hats and leather goods. Kenna was ready to "scale up" to more wholesale production. In the process of investigating manufacturing opportunities in Vermont, he met the Baker family behind Vermont Roma Cutting.

Meanwhile, Volpey and his wife were holed up in Fort Ethan Allen, their first official storefront and production space after they started their screen-printing company in their apartment six years ago. They wanted to purchase an automated press that

would cut down on physical exertion and allow New Duds to take on more work. But the press — "It's like a big robot," Volpey explains — was unworkable. They knew they would need significant renovations to make room for the machine they've now nicknamed "Ted."

Kenna was looking for space, too, and the Volpeys realized it might make sense to partner up. The Bakers, who Kenna had met just months before, happened to be set up next door to an unoccupied 3,200-square-foot shop at the Weaver Hill industrial park.

Now, a few weeks after New Duds and Queens City Dry Goods celebrated their grand opening in the space, both entrepreneurs are at work on their biggest collaboration to date: a "Made in Vermont" T-shirt. Kenna came up with the design, and the shirt will bear the Queens City Dry Goods label. Roma Cutting is cutting and sewing the huge



We get asked all summer if our shirts are made in Vermont, and up until now we've had to say no.

by EY YAO YAO

swaths of gray, blue and black U.S. knit cotton fabric into shirts. And New Duds is embellishing some with its own prints.

For Ronan, the T-shirt project — which he financed in part with a crowdfunding campaign late last year — marks a pivot toward a more affordable product. While he's still designing and selling aprons, jackets, and canvas hats and vests, the T-shirts are a far cry from Ronan's flagship product, a \$399 wool-tweed tweed raincoat. The black shirts will sell for \$22 apiece and wholesale for between \$11 and \$16.

"The kind of narrowing on 'OK, what's practical to scale up?" Ronan

says. With production of the first batch of T-shirts currently under way, he's begun to think about the next addition to the Queen City Dry Goods lineup: a hoodie.

Ronan is banking on the appeal of "Made in the U.S.A." goods, he says, as consumers increasingly eager to know where and how their clothing is made. Anecdotal evidence, he and Valoya say, suggests that there's a market for Vermont-made shirts.

Valoya recalls his conversations with buyers at art fairs and craft markets. "We get asked all summer if our shirts are made in Vermont," he says, "and up until now we've had to say no."

Of course, "made in Vermont" isn't a new trend. It's been around of its deeper roots, all one has to do is step into Vermont Rensselaer Cutting.

For 20 years, the husband-and-wife team of Ronan and Fabrice Babic has quietly but profitably made a living cutting and sewing for Vermont clothing companies. Today, their 28-year-old son, Naron, helps with the business, and they employ another nine workers.

The Babics settled in Vermont in 1994 as Bosnian refugees fleeing war in the former Yugoslavia. Ronan and Fabrice were both graduates of fashion design school, though they spoke no English when they arrived; they quickly learned work at East Coast Lingerie in Colchester. The Babics recall learning English from television and makeshift conversations with their new Vermont friends and neighbors, they had no time for formal lessons.

Ronan Rensselaer Babic made a name for himself as an expert cutter — a job that requires slicing through dozens, sometimes hundreds, of layers of fabric according to a pattern. He was fast and experienced, but most importantly, he was accurate.

He still is. "If you're cutting that much fabric at once, and you do it wrong, the consequences are huge," Ronan says. "What do you do when you make mistakes?" the reporter asked during a recent visit to Rensselaer Cutting. Smiling broadly, Ronan, Fabrice and Naron Babic replied: "We don't."

Rensselaer Babic does almost all the cutting for the business in the back room of the Windsor shop. He and his wife roll out fabric by hand.

On a recent morning, the table is piled high with dozens of layers of black and beige cotton-Lycra cloth that will soon be cut into underwear and slips for Comodea. The South Burlington company produces, among other items, swimwear and underwear that is praised by fashion designers and models for creating peppy party fits. Because many of Comodea's undergarments have so many to hide the raw edges of the fabric, Babic's cutting has to be perfect.

In the adjoining room, seams or slight inconsistencies are hand-stitched on shirts and hats. Their machines hum and whir. One station goes unattended, for the time being, but the bright blue fabric nearby hints at new work to

come. Ronan's T-shirts, Fabrice Babic shows off the carefully sewn seams on one prototype.

For the Babics, Ronan's business is a welcome addition to their work life. Business is steady right now, but they've had their fair share of rough patches in recent years. During a slow period last year, the family decided to take a \$300,000 loan rather than lay off their experienced seamstresses.

Other Vermont cut-and-sew companies haven't managed to stay afloat during these difficult times. The only other remaining cut-and-sew factory in the state that took on contracted work for other designers, St. Jo's

Stitching in St. Johnsbury, closed last year. Naron Babic says that he and his family learned about the auction of St. Jo's equipment a few days too late; as one showed up, and the equipment was sold for scrap.

The Babics say they often hear from customers who ship their manufacturing overseas, only to return to local cut-and-sew shops because the quality at home is much higher. They've been charged with finding and removing projects manufactured in China that weren't fit to sell. Even so, they find some customers are astonished at the price difference between domestic and international production. "You can't survive with that price," says Ronan Babic of the typical overseas rate.

Valoya and Ronan say they are confident that their customers will be willing to pay a bit more for a locally made T-shirt. And, if the customers lose up, Ronan hopes his business can offer more work to Vermonters in the cutting, sewing and fashion businesses. While his enterprise won't reach the scale of the old Windsor Mill space, he could easily be employing 25 to 35 more workers in the Windsor Mill space.

Of course, Ronan, Valoya and the Babics know customers care as much about the garment itself as about what's on the tag. Ronan's T-shirts, Valoya says, have a lot more going for them than just the "made in Vermont" cred.

"The fit and the fabric is fantastic," says Valoya, "and that's what people are looking for."

INFO  
queencitydrygoods.com



drifting experience. The stuffy, windowless basement store is always overflowing with clothes, including some I wouldn't touch with a 10-foot pole.

Yet hidden among the used dresses, jackets and rhinestone-encrusted tops are some good finds: well-priced books, such as ornate wood veneers and cotton ties in confetti patterns, a decent pair of socks in the \$10 range, heavy on the Levi's, and some not-so-rare vintage cars. If you have the stamina to withstand the claustrophobic atmosphere, you can make out like a bandit.

**SCW** I don't expect an antique, but wandering through Monroe Street Books inspires me to inhale a stretch nearly to the ceiling, and every aisle has something that catches the eye. I spent a happy 20 minutes on the Vermont aisle, flipping through recent works by local authors, checking out the geography of Montpelier National Recreation Area on a book of maps and carefully leafing through books that dated back to the early 20th century. I could have lingered for longer in the nonfiction section, where my hand drifted toward a \$7 collection of Zora

## The Enchanted Closet, Bristol

**SCW** As a former Pine Trees Area resident, I'm a sucker for anything on the scene, when the store's first owner, Susan, the Richmond Clerk, opened last year on Bristol's downtown drag. The Richmond Clerk is a log on a U. S. map, mostly residents and down patrons (but also are people living on the Lincoln Day going to our age). But its unusually large selection of children's clothing seems to be a major source of the store's appeal.

A rack of pants and costume dresses spans things up, as does a charming collection of vintage and locally made jewelry. Unfortunately, the store was temporarily closed at lunch time on a Tuesday.

## Richmond Food Shelf & Thrift Store, Richmond

**SCW** The Richmond Food Shelf's dowdy storefront on Bridge Street lured me out to hole the biggest surprise of the day. The front room of the store is stacked with racks of donated clothing, while the back room is home to the food shelf, bristling with rice, oil, and non-perishable goods for folks in need.

I didn't expect much, but the clothing was well-made, functional and seemingly barely worn. I picked a Kenneth Cole blazer and women's tops rack dominated by Banana Republic and J. Crew pieces averaging \$15 each, not to mention a row of crisp button-downs. Community members find Christened County's consignment stores popping out of back stock) donate the clothing, and all the proceeds go stocking the food shelf.

## Vintage Inspired Lifestyle Marketplace, Burlington

**ES** Disappointed by the closed thrift store in Bristol, and unsurprised not to find any results at the Richmond Food Shelf & Thrift Store, we headed back to Burlington to hit a few shops along the Pine Street corridor.

Vintage Inspired's hosts a fairly hearty mix of vintage and antique clothing, but aside from a few finds (which I do sometimes buy), there wasn't much in the way of useful gear. (One hand did have a whole lot of old toothbrushes charmingly marked by buttons of iron and labeled "These Are Your Toothbrushes," "These Are Your Mother's Toothbrushes" and "These Are Your Grandmother's Toothbrushes.")

**SCW** I could write pages about the quality of the antique and craft items at Vintage Inspired, the "lifestyle marketplace" on Flynn Avenue. It's a unique arrangement: Local designers, artists and artisans rent out sections of the store's floor space and fill it with unique furniture, handmade crafts and a variety of home-related ephemera. There's here, you have, something pretty and original within your eye. I could spend hours in there.

The latest Vintage Inspired are sold at fair prices, and it's certainly a shop you can spend with most unique items. However, since the quality is quite good, Vintage Inspired arguably takes to outside the realm of thrifting. I didn't find much within my budget, save for some gold-plated original jewelry made from vintage beads. Still, the place is filled with tasteful treasures — and your budget is probably bigger than mine.

## Speaking Volumes, Burlington

**ES** It's rarely Pine Street's King of All Media, but Speaking Volumes is more for the connoisseur than for the bargain hunter. Lovingly handmade wooden bins hold thousands of records of all kinds, in all genres, and the selection of books, large and small, that fill these decent and quiet corners is even more idiosyncratic. This is where you go when you need that hard-to-find Wizard album on vinyl.

## ReStore, Burlington

**ES** Recycling donated nonprofit donations has two areas on Pine Street. One sells household items and building materials at a great price for high fixtures and windows. The other area more like a traditional thrift store, offering everything from couches to TVs to you, needs of all kinds.

A huge shelf of books covers an entire wall and then some, but the sales on offer were mostly genre fiction and self-help titles. Not one interested me enough to merit picking up even a dollar store worth the DVDs. A signed re-release, priced from \$1 to \$5, space, didn't offer much for the couple.

Many lovers will find better here, as the cheap little set of somewhat higher quality, and the place puts extra pains for selling not only common but right mark to put that the real section is on the second shelves.

The vinyl sales on at ReStore is quite varied and, except for the "not yet sorted" section, is largely books down



Photo: Scott

## Monroe Street Books, Middlebury

**ES** The fellow behind the counter insisted that this store was no less than "the largest used book store in Vermont," and I can't imagine any other place coming close. Not only are many books stacked horizontally, but the shelves are sky-high, extending so high that most of the sales are completed with ladders.

The place is overwhelming, and I'm sure that in the best possible way. I'm going to have to return there some other time as browsing the film section alone would take me the better part of an afternoon.

And the comics. My hands, the comics. The shelves sagged under the weight of more than one set of print hardback companions of old "Dick Tracy" strips — pretty but disheveled.

Twenty percent discounts for students and the tables of bargain books make this shop a must visit for book lovers on a budget.

Evans also stores. When mostly pointed out that we should return or else commit to an entire afternoon. With donations, however, we're committed — but we'll look for her.

## Recycled Reading of Vermont, Bristol

**ES** Certainly the most charming of all the places we visited, Recycled Reading offers reasonably priced used books, CDs and DVDs, as well as maps, toys and musical instruments. The selection was not enormous, but the impression was most telling from that this was our first stop after Monroe Street Books, which surely stocks its back from the equivalent of several medium-size finds.

I dig the vibe here. Free coffee and a large children's section welcome patrons of all kinds, and the store keeps new events every week. Trade-ins of your gently used materials are accepted here, too, which is another point in favor of this small, friendly community bookstore.

## Mission: Economical. by 31

green. I quickly surveyed all the sections (including the 360s, and then deep to the "Country" shelves. There, amid a mass of Billy Arnold records (obviously, what was going on here?), I unearthed my final find of the day: Carl Smith's 1968 album *Let's Live a Little*.

For this piece I got of handy tank music. I paid, in total, 54 cents. The 11 amounts to 4.5 cents per song, exactly 1/12 of iTunes' per song price. That is some serious thrifting.

**KCM:** I'd just start the obvious. If you're looking for clothing in Rutland — don't. Rutland is an apparel and accessory offerings are limited to a couple collections of bag-gage and mostly sportslike headbands. You also find some outdoor-themed stuff that they lay out on part occasions. Do yourself a favor and walk a block down Pass to Battery Street. Just do.

Rutland is just the secondhand furniture hub for the Burlington area. It has a reasonably priced selection that changes on a daily basis, and everyone from moms

to college kids to-out-of-town strangers come the place for furniture finds. The store's selection of wooden chairs is particularly good. On the day we visited, a soft leather couch for a cool \$10 was attracting a lot of attention.

Ruben and I ended our tour of Vermont thrifting right where we'd started on Pine Street, just around the corner from *Seven Days*. We evaluated our spoils and found out that, surprisingly, I had a flannel tee, orange flannel paj. Ruben had a seriously groovy-looking stack of records that he assumed me qualified as "punkpot" finds. I also had several articles of clothing lurking in the back of my mind. I was hard-pressed to come up with reasons why I hadn't bought that green leather jacket at Retrovibes, or that red of the small expensives of several kinds.

Vermont may be better known for its proper anything from, but if we learned anything from our brief find, it's that the state's second-price finds are still so pretty high-quality stuff for a song. And yes, we know we *didn't* find them all.

Wherever you live in Vermont, you have to drive to find the good stuff. These long



Source: iStockphoto

stretchers of road separate them, and few serious dealers/Rubens have more than one. But who doesn't love an excuse to take a Vermont road trip? Once you arrive, plan on digging through a few layers of items you wouldn't want to take home, no matter

how cheaply priced — but that comes with the haul.

To help with your own excavations, we've updated our thrifting directory (see below). May you find lots of leather bomber jackets and neckties. **D**

## Thrift-Store Erondup

Compiled by Ed E. Thibault & Ed E. Thibault & Ed E. Thibault

For a small state, Vermont is pretty rich in thrift stores. It's a cultural habit, though increasing a comprehensive list, since some of the smaller spots may have sold their license.

Not every store has Thrift Stores, but some do. In addition, some (though not all) have a variety of items, including books, records, and more. Some stores are open on a regular basis, while others are open only on certain days. Some stores are open only on certain days, while others are open only on certain days. Some stores are open only on certain days, while others are open only on certain days.

### BARR E

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11 Church Street, 855-4100  
Clothing, books, records, and more.

**Rutland**  
341 South Street, 477-2600  
Books, records, and more.

**Bn Sto L**  
The Greenhouse  
20 Main Street, 435-9147  
Clothing, books, records, and more.

**Bn LINGO**  
Design and more  
210 N. Main Street, 300-1100  
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**Bn LINGO**  
Design and more  
210 N. Main Street, 300-1100  
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# The Art of Success

Artists draw conclusions about creativity and financial savvy

BY PAUL A. PAUL STEIN

**T**he expression "starving artist" may be hyperbole, but it is more than a little true. Creative types are not the only ones who have a problem making and managing money, of course. But the two sides of the coin—for current purposes, let's call them the arts and the business—don't always have an easy time merging.

On paper there just aren't enough reasons to quit art. Better way, few artists would argue that learning to run a business—marketing and selling their work—was not part of their art school curriculum.

Yet everyone who chooses to make a living through art is inherently an entrepreneur. Those who can't embrace that aspect of their vocation may find their school "starving"—or taking a detour (or three) and indulging in creativity on the side.

Of course, they also have the option of art-related jobs, most at community teaching spots and Burlington City Arts education director Melissa Steady. "We employ more than 20 teaching artists per year," she says. "There are other ways to make a living besides selling art; you can get involved in arts integration in the schools. That's also a part of the curriculum."

Whether or not they choose the path of full-time art making, artists in need of life lessons reaching have plenty of help at hand. Just about every Vermont arts organization offers art-in-business classes, or brings in experts for one-on-one or workshop. BSA has an artist development series of eight to 10 two-hour sessions per year for ages 18 and up, Steady says. At these workshops, artists can get critiques of individual work and learn how to sell art on eBay.com, how to photograph work for professional presentation and more. At \$25 or \$35 a pop, the sessions are affordable and focused.

Kerrin Munn, BSA's director of art sales and administrator of the Vermont Museum Gallery, frequently advises artists "on a broad spectrum" about pricing their work—a challenge for most of them. "The market really is a barometer," says Munn. "The primary factor is what they're sold work for in the marketplace. An artist needs to see that as their base price."

And if they're just starting out? Start low and increase your prices slowly, art advisor Kathleen Mendenhall. Fifteen years ago, the Burlington painter visited with her self—with hand-painted cards. "It was a lot of work, but the numbers were good," she says. "I could make them for 30 cents,



sell them for \$1.50, and stores sold them for \$5. It was good for everyone."

But creating hundreds of original paintings a year, even small ones, led to burnout. "It was crazy," acknowledges Mendenhall, who was a 30-year waitress at the time. "So we decided to take the plunge and go into the printed world. And then I thought, GA, crap, now we have to provide critiques!" And so the learning curve goes.

Mendenhall and her husband, Allen Dvorzhak, now print some 200,000 cards a year and run a gallery in downtown Burlington's opposite City Hall Park. "That

the best part of the business now is original paintings," she notes. "In 1995, a bank asked me to do a printing, and that was the start."

Artists ask find pricing their work a hassle at every level of their career. And once a price is set, they may face other challenges—from the public: Burlington artist Beth Robinson, who has been making her beautifully creepy *Strange Dolls* for 11 years, laments that some potential buyers dicker with her on price. "You've established a value based on your time and the work," she says, "and then someone

will outright say, 'If I buy two pieces, will you knock off a certain percentage?' Or 'Will you throw in this extra thing?' It's insulting."

It's like they don't understand—I didn't under the slightest from China, years of training and experience went into this," Robinson counters. The notes that she tends to run into these haggles at craft fairs, where, she points out, the artist has paid an entry fee and spent considerable time and effort on getting a spot.

Robinson's account of the beginning of her art career echoes Mendenhall's. Her work was very popular at first, she says—and peaked too low. She got into retail trying to meet demand. To figure out reasonable pricing, and because more businesslike, Robinson turned to BCBUS, an online free counseling resource from the U.S. Small

In addition to all the money-and-market-ing education, art lists have another option: marry well.

Business Administration. "You get paired up with someone who has a mind like a vacuum," Robinson explains. Her reaction, she says, "has led me to think about keeping track of my time, expenses and materials."

Paraphrasing that coach, Robinson says, "It's all nice and good that you want to make things, but if you really want this to be a part of your life, you have to make it a business."

Robinson says she tries to think of *Strange Dolls* like a client, and sometimes every expense—like buying her lens

she also stresses to the importance of having an actual mentor to learn from—someone who is "forthright about the same path." The Robinsons, that is, Wilma's sculptor, Leslie Fry. "Leslie has been so incredibly supportive, she made it with me and makes me under her wing," Robinson says. "Every time we talk, I walk away in a speed—It helps me with the doubts about why I've chosen this path."

Robinson has taken kind of another important principle: Artists need a work ethic. "Leslie's motto is hard," she says. "It's a lot of work to make art as an artist."





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Mr. Kahane's singing, comfortable and assured in past performances, was a revelation here at times he sounded as good as Hazzard's. The duo's chemistry with a few songs' field phonetic, resulting in a highlight of experience.

— THE NEW YORK TIMES

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# Slow Cooker

Theater review: The Spitfire Grill, Northern Stage

BY ALEX BROWN



Amanda Ryan Page and Mattia Giamberini

Spring has put you in the mood for a musical. Northern Stage has a cheerful, polished production of *The Spitfire Grill* for you. The singing is fine, though the story is fluffy — expect only the whipped cream of dessert, not a full meal. Still, these empty calories go down a treat.

Though it's intended as a feel-good starting-over story, *Spitfire* stumbles at every structural step. There's a romance but no obstacles to crystallize it. There's a problem that, on inspection, is not a problem. The closest thing to a villain is a guy with old-fashioned ideas. The decision by James Wilco (music/book) and Fred Alley (lyrics/book) to build a musical out of Lee David Zlotoff's 1996 film is itself suspect. (Incidentally, the film was shot in Proctors, VT, in 1999.)

In the musical version, the story is slow starting and never reaches on a central note. Percy is young woman just released from prison, picks a small Wisconsin town in which to start her new life. She gets Joe, her parole officer, helps her get a job as a waitress at the local cafe. It's owed by sub-alternative widow Hazzard, whose husband died soon after their son was reported MIA in the Vietnam War. The tiny town's residents include stiff-necked Caleb, who

reminds the work he had in the war-classed quarry and wants his wife to be content with housekeeping. Also, that wife, Shelby, is happier witnessing at the cafe alongside Percy. Sticking the town together with gossip is postcard-struttery. It's a cute regular.

The plot goes to first side when the close-knit community has to decide whether to accept Percy, the interloper. It's not much of a dilemma. Though Percy needs cooking

distraction, of musicals is essential, since *The Spitfire Grill* can't muster conflict or fully developed characters. The closest we come is a problem in Hazzard's desire to sell the cafe. The local market has yielded no takers, so Percy and Shelby figure it's best to give it away as a national contest prize. Bend as an essay on why you'd be the best new owner, include a \$300 entry fee and, if your essay is chosen, the place in

**THE CENTRAL DISTRACTION OF MUSICALS IS ESSENTIAL.**  
**SINCE THE SPITFIRE GRILL CAN'T MUSTER CONFLICT OR FULLY DEVELOPED CHARACTERS.**

lessons, she's perfectly capable of keeping the cafe humming when it's time to lend up with a broken leg. So, with no plot-making event, the story just skips to the point where Percy becomes Hazzard's trusted surrogate. Shelby's you-go-girl gal, Caleb's best new and Joe's love interest. Really? That all happened because the served plates of fried eggs?

Well, of course. Percy served them while everyone was singing. The central

years old, and it would be best if you live in a metropolis, you nurse a history — based on your ignorance of rural America — that your life would be better in a small town, and you tend to think and speak in clichés. What?

The premise yields a deluge of letters extolling nonurban life that swamps the wistful locals into realizing how good they have it. Mind you, only one of them was itching to leave, but Joe is now in love with



Kevin Connelley and Kevin Connolly perform.

Percy as he doesn't need the script to convince him to sing. And doing it the best way he's got it. Well, we need not spoil the musical ending.

Perhaps sensing that this wasn't much of an excuse to keep a whole musical running, Velez and Alley give several charming stage backstories. We'll leave those to the surprise the authors intended them to be, but past events do not constitute stage drama. This kind of storytelling relies on accumulating facts to "explain" characters, which cheats the audience of discovering them and adds the characters of human complexity. This is a Spiegeltanz gone mad.

Costumes by Johannes Cabell and Makeup Pearson give each character a clear style, and the lighting by David M. Upton establishes a great variety of moods. The nicely realized set, designed by Jordan Jacobs, blends solid realism in the café's detailed particulars with stylized woods outside, capped by a gorgeous moon on the sweeping background screen.

The venerable Briggs Opera House offers a wide stage vista, yet it's an intimate space. That's why the decision to give the performers microphone backdrops. Not only would their voices have carried over amplification, but they paradoxically would have had more presence without it — presence that makes live theater exciting. Instead, we're treated to the Briggs' fine speaker system, which adds artificiality to performances that are so proximate. When a character turns upstage and her voice over seems to move, for example, a virtue of the playing space is negated.

Director Catherine Goherty keeps the pace lively, and the actors engage with each other so fully that the production has great warmth. Goherty stages the sales with very limited movement, presumably to keep the focus on the vocals. This is fine for showcasing the contemplative songs, but there are moments when more movement might better suit the storytelling. The show backs off with Percy's arrival, for instance, and showing the energy of

her plan for a new life seems to demand motion, not an inert solo.

Some of the big production numbers are charming, though, and make it easy to lean back and let the pure pleasure of a musical hit out any criticisms.

As Percy, Amanda Ryan Polga serves up a lush solo, alternating no-nonsense bluesiness with overt layers of adorable. Susanne Fletcher handles the script's big clichés with conviction, and is careful to keep Hannah's heart of gold set on "mom," not "anthelm!" Marina Devries brings a fine soprano to the role of Shelby, and gives her feminist evolution as much subtlety as the script allows. When the three of them get together, they're enchanting as hell.

As grim Cole, Ben Sengott nudges through a role that Velez and Alley liked to make either villainous or engaging. Kevin David Thomas, as Joe, has true Broadway pipes and gravitas, and moves smoothly from gruff to puppy-eyed. The some-sirring Chorus Loon plays Killy with a naïveté you just adore.

Music director Jai Mercer leads a five-man line band. They're hidden behind the screen and also muted, so the instruments have the same nondescript quality as the vocals. Even so, the music itself is a good reason to see the show. Mercer's inventive arrangements blend country folk guitar and violin with positive cello and keyboard accents.

The show's actors can't master more than duets to try to capture what's idyllic about small-town life. The Northern Stage can't reduce those three, but it can extract as all the same. **D**

## INFO

The Spiegeltanz runs and runs by James Velez, lyrics and music by Fred Hirsh based on the first by Les Bove. Shows directed by Cathi Goherty. Produced by Heather Wright. Through Sunday May 4, Tuesday through Saturdays at 7:30 p.m. (except Saturday April 26 at 2 p.m.) Thursday at 8 p.m. and Sunday at 3 p.m. at Briggs Opera House in North River Junction. (304-661-7676; northriverstage.org)

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# Spring Melt

Seven Days takes a bite out of Vermont's newest chocolates

BY SEVEN DAYS STAFF



**A** little melt was a little — then a full melt. After a few months of hearing about new chocolate makers and seeing their products on the shelves, we realized that Vermont is experiencing a chocolate renaissance. The state is inundated with innovative chocolate artisans, from makers of single-origin bars to shippers of tea, to bold souls wrapping cocoa into new forms. It was high time for *Seven Days* to take notice.

We turned out to find the winners of local chocolate (or those that received their comparison within the past 18 months or so, and who sell their products in at least one retail location). We tried to assemble a succinct, robust and representative sample, though we no doubt missed a few chocolatiers who most deserve criteria.

First up: maple tris, as from the Vermont Tris, a company, founded a year ago by Stephen and Anna MacIntyre of

Montpelier. The MacIntyres are both alumni of Johnson & Wales University, where Stephen studied pastry and baking. While they produce several types of tris, as the sample variety was meant to fill out *Madité: Cream Chocolate* as a “second tier” of sorts for owners Kevin and Laura Tebbey, who run Hardwick’s LUNA Chocolate Tris, as for several years. Now working in Burlington alongside their son, Rowan, the Tebbeys source cream from Jack Leno’s Butterworks Farm

for their intense chocolate tris, as in January, Kevin Tebbey told *Seven Days* about the “d” culture of adding new local markets for their customers. “I think all of the shelfspace in northern Vermont is filled, so it’s really a challenge to get [chocolate] in front of the customer,” he said. (We found his words at Via Bar & Shop in Burlington.)

We came upon the tris, as of Barke Mountain Confectionery at 1000 Highway 100, where Mark and Celia — many miles from their Barke, where former landscape designer Tom and Nancy Taylor craft tris, as filled with maple or fudge or fudge.

The single-origin chocolate bars of Juvell’s *Pantheon Tris*, as come elegantly wrapped in Japanese paper. Though the company was founded several years ago, it was recently revealed with the bars as a new product, with owner John Lathrop and Kira LaRocca.

Single-origin chocolate is also on a list at Vesperette 1 Square Café, where Matt Strong makes and sells *Karlowe Artisan Chocolate Bars*, as long as portions of a cacao farm in the Dominican Republic, where he helps pick the beans that go into the bars.

Even though the dark chocolate is so of Vermont’s Green to Earth Confections didn’t fit the mold — it’s so, after all — we couldn’t resist picking up two bags of the tris, as for a home testing round. Who could resist trying Simply Divine Sea Salt or Chugga Tris and Vanilla Tris, as?

It was a great demand, as so high for the artisan sweets that even we couldn’t try them. Owner Quayl Rowland was writing on a new batch of her Quail Chocolates during our testing last week.

It took all of 10 minutes for us to assess the plums of *Seven Days* tris, as for the “d” subculture at hand. Our brave mission out across many departments of so many of Cheryl Juvell, as owner of Kira LaRocca and Kira LaRocca (Kira) Plugg, co-founder and coeditor Pamela Polton, Douglas Rose (Douglas Rose), and, of course, the two food writers.

We played in with every and left the room with our eyes high. In a few cases we tasted two products from the same chocolatier. Here are our impressions.

CORIN HIRSCH

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# SIDEdishes

BY COHN HIRSCH & ALICE LEVITT

## Suppertime in Hardwick

FORMER CLERK'S SPOT IS REBORN

Hardwick location pioneer **CLARENCE RESTAURANT & BAR** closed on March 4, but hungry residents won't have long to mourn. On May 8, a new restaurant will debut at Clerk's 44 South Main Street location.

**VENUETO SUPPER CLUB LLC**, the restaurant that **PETER** and **JANA MARIE MCGLYNAN** have

at a reasonable price," he explains. In keeping with the supper-club vibe, the restaurant will host musicians at least once a week, says Jana Marie McGlynan.

Once open, Vermont Supper Club will serve lunch and dinner Tuesday through Sunday. On Friday and Saturday, service will stretch until 11 p.m.

The restaurant will offer a lighter, bistro-style lunch

state, while traditional steals will be joined by winter seasonal with roasted garlic spiced, roasted beets and figs/berries.

McGlynan says he'll concentrate on working with local farmers once summer arrives. His acknowledgment that not everything he serves will have been raised in the Northeast Kingdom, and that keeping his prices low while supporting area producers will be a balancing act, just as it was for Clerk's. But locals are eager to taste the results of their endeavor.

—A.L.

time to move on," says Dion, who at one point offered 187 different beers at his establishment. "I really enjoyed it, though. It's a great neighborhood, and [the Old North End] is a beautiful place."

Since last July, Dion has been working with partner **THOMAS BARLEY** on What'sPawing.com. The site now has 468 active users in Burlington and draws clicks from pubs such as **THINK AHEAD**, **CHURCH STREET TAPERY** and **CLARENCE RESTAURANT**.

Dion plans to hit the road in the next few months. He says he'll drop in on "great beer cities"—including

A healthy variety of Pesto this month at Vermont Supper Club



long dreamed of opening. Peter, who was most recently executive chef at Whitebury Center's **GRANDVIEW CLUB DE VERMONT**, says creating a restaurant from scratch is the realization of one of his life goals. "Being in Whitebury, we always thought we'd open in Stowe," he recalls. "But this nice little restaurant in a small town is really more Jana Marie's and my speed."

McGlynan's concept is in the name: He plans a 1940s-style supper club. "Back in the '40s when [supper clubs] were really popular, anybody could go out to enjoy dinner with their wife or girlfriend

mom, including fish tacos in toquila-lime sauce, prime rib and watermelon flambéed and a range of salads.

At dinner, that menu will expand to include lighter and fare. Appetizers will include homemade mushroom risotto in a terracotta crock, oysters on the half shell and a pork rillettes crêpe. To fit the '40s theme, entries will be made of the steak and seafood variety, featuring creative touches more welcome today than in the supper clubs of yore. Two seated acts: one will be served in a range from blue to pilsner-colored

## Virtual Drinking

ONE POWERFUL BEER, CLEVERLY AND A SOCIAL DRINKING SITE SINGS

The Old North End has lost a craft beer drinking locale—but its owner is staying solidly rooted in the beer world.

Last Monday **ONE POWERFUL BEER** owner **THOMAS BARLEY** closed his 7-year-old bar dogs-and-beers eatery to devote his efforts to What'sPawing.com, a social drinking website that connects drinkers with the top list of their local bars.

"The issue was up [at ONE Powerful], and it was

Asheville, N.C., Chicago, Austin, Texas, New Orleans, Portland, Maine, and Portsmouth, N.H.—to connect their bar patrons and beer lovers to come on board.

—C.H.

## Phantom of the Highway

HOW TRUCK TO JOIN THE MOBILE FOOD SCENE

Eaters who never made it to one of chef **MARK BARRETT**'s pop-up **PHANTOM TRUCKS** will soon have another opportunity to try his eclectic

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## || SIDEdishes

CONTINUED FROM PAGE 43

locavore dishes — at a food-truck window.

The 28-foot, midnight-blue **vanessa** truck will hit Vermont in late May or early June, and Sargent, who spoke to Seven Days while driving his newly purchased truck up from Florida. In coming weeks, the chef — who has also worked as a carpenter — will equip his new ride with a six-burner stove, grill, fryduster and grill. “I have grilled food, and we’ll be doing things such as grilled chicken satay or grilled portobello sandwiches,” he said.

Sargent will also conjure up “food truck versions” of dishes he’s served at the multi-course Phantom Dinners. Those include “international style” monthly meals from chicken or lamb, braised meats over root vegetable purées, and creative veggie dishes and salads, such as fennel salad with apples and bacon. “The food will be a little less intricate [than the dinners], but we’ll still try and break the mold a little



Phantom Truckline from good job

bit,” said Sargent, who plans to drive on Vermont farms for much of his produce and proteins.

Sargent first toyed with the food-truck idea seven or eight years ago, he said, and has paid close attention to the industry ever since. The food-truck scene hasn’t reached saturation, he asserted. “Everyone who looks at it expects it to quadruple in the next few years.”

With his wife and partner, **MAURICE SARGENT**, the duo hopes to dish up food at local microbreweries and events. “We’re also keeping our eyes and ears open for a lot that we might collaborate with other food trucks to rent or occupy on a set day of the week,” Sargent said.

Just follow the streak of blue

— E.K.

### CONNECT

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More food after the classifieds section. PAGE 47

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## Spring Melt

## THE VERMONT TRUFFLE COMPANY

Vermont Maple Truffles, \$8 for four

**Diane:** First thought an appearance. Goodie! They look like! Then I picked one up and was surprised that it was kinda shaped like a Pao-Miao ghost. Outside was a little waxy. Inside was crusty sweet and very creamy. I didn't really taste the maple until later. It kinda snuck up on me. A little too sweet for me.

**Katie:** These little truffles border on "too perfect." They're shiny, a bit waxy and visually unimpressive — a little cheap looking. While the interior was pleasantly creamy at first bite, it dissolved into goodness after a few moments. Overall, these were far too sweet for my taste, and the sugar dominated so much that it was hard to pick up on any other tasting notes.



## STUDIO CACAO CHOCOLATERIE

Classic Dark Truffles, \$28 for a box of 15

**Pamela:** This was one of a selection that came on beautiful box — hand designed lid, very Japanese. But the truffle I chose was kind of overkill, like fudge sauce on chocolate not cream. Not creamy enough in the package, but I prefer a little contrast to the dark chocolate cover.

**Alice:** The texture undertone kept this interesting, along with what I thought was a hint of cinnamon. The chocolate texture simply didn't melt into a creamy way a truffle should. Once it did begin melting, I appreciated the bloom of fudge flavor.

**Diane:** Gorgeous box. The truffles were cute and homemade looking. The outside was very thin, and the inside had a little sticky texture. Very thick and fudgy. Kind of a weird combo. I couldn't figure out the flavor. Didn't taste like much.

**Corrie:** This truffle had a lumpy appearance, almost as if it was filled with nuts, and was crumbly with almost chocolate lumps. No nuts looked within, but its gooey interior had a Russell Stover-esque quality.

**Gheryl:** This truffle just plain tasted like it was trying way too hard. The interior and exterior chocolates competed for center stage instead of complementing each other. I also thought it had too much of a lupine aftertaste to it.

**Katie:** Is "chocolaty" too obvious a reaction in a survey like that? This didn't give me as particularly complex or interesting. One dimensional. You wouldn't have to invest my time to make me eat one — it's a truffle, after all — but I don't think I'd go back for a second.

**Ethan:** Probably the best-looking chocolate in the lot. The swirl design was a

handsome touch. The super-deep smooth texture was pleasant, but the turning tang — I detected red wine — was not so exciting to me. Chocolate goes so much inside a chocolate shell (or whatever the hell the technical term is) for the outside part of a truffle) is also a bit overwhelming. There's such a thing as too much chocolate, people. I deliver this ones with heavy shoulders.

Coffee Cacao Nib Truffle Bar, \$2 for a 1.02-ounce bar

**Pamela:** A bar/bark with a slightly crumbly, gritty quality, which I liked. The crunch was from coffee beans, and the flavor was intensely espresso. Very good, but I sure wouldn't eat it at night!

**Corrie:** The long bean is a fan of dark chocolate covered espresso beans, and if I hadn't eaten thousands of them during my life (they were the favor at my wedding), I would probably have been more worn by these. As it was, I found the texture too coarse, the espresso flavor too mild.



**Gheryl:** Like this one a fair bit. Unlike the previous one, I thought the espresso and chocolate complemented each other rather well, and the texture of the espresso allowed the flavor to linger in my mouth.

**Diane:** It took a bite and thought, 'What's in that? Am I eating coffee grounds?' It felt like I was eating something that I shouldn't be eating.

**Alice:** I'm not a coffee drinker, so this was almost pitifully intense for me. Still, there was a woody, roasty edge that I appreciated. Too bad that it overruled my welcome in the form of coffee grounds stuck in my teeth.

**Katie:** This is like an upscale candy bar a little bit crumbly, a little bit creamy and not as tooth achingly sweet as some of the truffles I've already tasted. I'm a coffee nut, and so the ground espresso was the only

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## Spring Melt



## BURKE MOUNTAIN CONFECTIONERY

**Eden Ice Cream Dark Chocolate Truffles, \$6.95 for a box of two**

**Alice:** The light, appealing packaging and high price tag might have given me heightened expectations, but this was the biggest disappointment of the lot for me. I'm someone who enjoys things because they are "interesting" as much as "good." But while I liked the tangy apple flavor, the physically white chocolate aftertaste made me feel like I'd been ripped off.

**Diane:** The first bite made me yell, "Good God! It's like cheese and feet!" Very strange taste. Like luscious blue cheese.

**Carla:** These truffles were enormous. I didn't find the slightly leathery aftertaste offensive — just strange.

**Elmer:** Though I'm the only one in the group to have this opinion, this was my favorite of the bunch. I liked the slightly silky, almost sour-cream-like flavors, and I appreciated the not-too-saucy texture of the jacket (there's the World!) balanced against the not too creamy texture of the ganache. A weird, complex and very tasty chocolate.

**Penelope:** A dark chocolate coated with a pale yellow, creamy filling. This turned out to taste fruity (apple, strawberry, but tangy) and just kind of weird. There was a sticky aftertaste. Did not care for this one.

**Sweet Maple Dark Chocolate Truffles, \$6.95 for a box of two**

**Alice:** A hint of the white chocolate aftertaste inherent in its sister truffle didn't ease the deep, complex maple for me. The texture was pleasant if somewhat gummy, but I found this to be a smooth, grown-up version of the first truffle we tried.

**Cheryl:** With a touch of the same sourness as in the previous truffle, the maple in this one played more nicely and allowed for a better-rounded taste. I liked the almost smoky taste of the maple, but still would have preferred it had it been less sour.

**Diane:** Made me think of pencils. Smooth and thick texture. Kinda yummy, but still had the weird cherry aftertaste.

**Katie:** Simple and sophisticated, with a strong maple scent. I liked the creamy, dense texture. These taste like a signature in March: maple, maple and more maple. My only complaint was the slightly acidic aftertaste.

**Elmer:** Too strongly maple (noting for my liking). Maple is fine and all, but this was like five times distilled Grade B. A bit overwhelming.



## FARMHOUSE TRUFFLES

**60 percent Bitterman Dark Chocolate Bar, \$4.49 per 1.7-ounce bar**

**Katie:** The design is unusual and playful, instead of the expected rectangles, the bar is curved up with swirled, curved lines, and imprinted with leaves and cacao beans. The smell is leafy and, for lack of a better word, green, and the texture is smooth without being waxy. A little bit bitter, a little bit drizzly. I think

this is the best all-purpose chocolate bar of the bunch.

**Alice:** Wrapped in what looked like fancy wallpaper, the inside was just as pretty with its wavy, pencil-lead shapes. Apparently 60 percent cacao is right around my sweet spot. This was a lovely balance of earthy, mild and tangy taste with a cherry aftertaste. Sorry though, I didn't detect the green notes mentioned on the label.

**Cheryl:** The simplicity of this bar appealed to me. Although I was able to detect notes of cherry, everything about this was subtle, smooth and understated. I just enjoyed having the different tastes roll over my tongue as the bar melted in my mouth. I imagine it would go beautifully with a latte.

**Elmer:** Lovely "exchanges" of cacao pods were a classy touch. I'll borrow Katie's term. This one smelled pleasantly like it had a sharp snap but a smooth mouthfeel. It melted quickly and nicely, and was better in a good way. Nice, leaving aftertaste. My second favorite of the samples.

**72 percent Cacao Nibs & Sea Salt Bar, \$4.49 per 1.7-ounce bar**

**Penelope:** Dark chocolate with salt — yep! Little nibs gave it a slight, dry crunch, too. Its both flavor and texture, it was interesting. I really liked this one.

**Cheryl:** I also thought this a very respectable chocolate bar. It had more pep than the previous bar. It was deliciously brighter and sharper on its flavor. The gritty texture was a bit distracting for me, but the flavor that the cacao nibs added was very nice.

**Alice:** I disagree with Cheryl about the salt. Its flaky crunch and melting texture kept each bite interesting for me. It also served to lift the potentially muddy flavor of the darker chocolate, like a true-friend spotlight.

**Carla:** While grainer than its sister bar, this was brighter, and a flay bar of salt brought its flavors to life. It packed a lot of personality into a small space. My fave.

**Elmer:** Chocolate plus salt equals happiness. The salt added notes of slightly acidic brightness. Fairly complex in both taste and texture.



## food



**Dinner:** This was even weirder than the K&N Ice Cream trifling, my favorite, apparently because the maker used a totally different kind of bean. Those beans imparted a tangy, sour taste that was not totally unlike pomogranate (but I'd rather just eat a pomegranate).

**Dinner:** Sticky like fudge. Very tart and interesting taste. Felt like the mixture was sucked right out of my tongue.

**Notes:** The small, rectangular design of the bar struck me as a little boring at first, but after tasting this particular chocolate, I realized the design serves a purpose. A little square of this goes a

long way! This was truly acidic and complex. I'd reach for a tiny nibble after dinner. ☺

### INFO

**The Vermont Truffle Company**  
3485 Academy Road, Montpelier, VT 05602  
vermonttrufflecompany.com

**Quinn Cacao Chocolatier**  
50 Thicket Parkway, Burlington  
735-779-5266 quinnchocolatier.com

**Burke Mountain Confectionery**  
92 Elm St., South Burlington, VT 05493  
burkemountainconfectionery.com

**Farmhouse Truffles** 634 Mount Airy Road  
802-248-6228 farmhousetruffles.com

**Kerchner Artisan Chocolate**  
221 Main Street, Vergennes 802-2702  
304kerchnerarts.com

**Down to Earth Confections** 400 West  
62confection.com

### DOWN TO EARTH CONFECTIONS TOFFEE

In the end, the most popular chocolate we tried... wasn't primarily chocolate. The chocolate-covered toffee from Down to Earth Confections took us all over. Organic, home-grown herbs and organic, hand-picked toffee with sweet, nutty flavors and a candy melt base. Our tasters loved how the toffee balanced the chocolate with vanilla.

But Simply Maple, Sea Salt & Toffee received the most love. Its dark, sweet caramel toffee with dark chocolate just the way we had hoped the toffees would. Perhaps leave in low-sodium toffee and crisp uppers and knifed one day to our hearts, it already has.



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# calendar

APRIL 13-16, 2015

## WED. 9

### art & design

**OTISER DIFUMACY: A LECTURE** Join a very lively (and mostly) international group of artists as they present a series of projects from their ongoing "Otis" series. **OTISER DIFUMACY** is a group of artists from the University of Washington College of Art and Design. **Info:** 206-542-1500

### art

**AND MAKE HANDS PAINTING** Hands & Art is a community art program that provides a space for artists to create and share their work. **AND MAKE HANDS PAINTING** is a community art program that provides a space for artists to create and share their work. **Info:** 206-542-1500

### business

**WOMEN BUSINESS OWNERS MEETING: GENERAL BUSINESS CHAPTER MEETING** Joining an 80-year-old organization, the General Business Chapter of the Women's Business Owners Association (WBOA) is a community organization that provides a space for women business owners to connect and share their work. **Info:** 206-542-1500

### conferences

**SEATTLE WILLIAMS SUMMIT** A one-day event that brings together leaders in the field of social and environmental justice to discuss and share their work. **SEATTLE WILLIAMS SUMMIT** is a one-day event that brings together leaders in the field of social and environmental justice to discuss and share their work. **Info:** 206-542-1500

### crafts

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### education

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### environment

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## Striking a Chord

When pianist Christopher O'Leary performs, audiences are likely to hear Rachmaninoff and Liszt in the same setting. Beginning with his 2008 debut *True Love Wins*—which earned *Rolling Stone's* only five-star review for a classical pianist—the award-winning artist has secured a reputation for groundbreaking programming. With the help of his at-home piano, O'Leary's dialogue between the musical past and present grants audience members access to works that span centuries and styles. The sensitive performer takes the stage with selections from Gustav Mahler's *Symphony No. 2*, which features the music of Beethoven, Frank Chopin, and Liszt, and others.

**CHRISTOPHER O'LEARY**  
Tuesday, April 13, 7:30 p.m. at Seattle Center Exhibition Space, 300 3rd Ave. Info: 454-1234



## This Boy's Life

Justin Torres loathes the phrase "you're what you know." Citing the advice as impossible to avoid, the acclaimed novelist told the *APRIL* that instead, "everybody should write what they have to." The New York Times best-selling author's advice is his second writing debut, *We the Animals*. Supported by the children of Torres's childhood, the book follows three bisexual brothers whose formative years are defined by their upbringing and the discovery of love between them. Their white mother and Puerto Rican father, driven by grief, grief, grief, the coming-of-age tale touches themes of race, violence and sexuality based on

### JUST IN TORRES

Monday, April 13, 7:30 p.m. at Huxman's online, Dedicated College, 1000 1st Ave. Info: 454-1234

# Young at Heart

APR. 11-13 | FAIRIS & FESTIVALS

With a mission to explore "the art and heart of aging," the Full Circle Festival reimagines growing old gracefully "a vision of local & Immigrant Camille Packwell" this weekend fête features nearly 100 events that address the multifaceted journey into the golden years. Aiming to create intergenerational conversation about this life phase, diverse offerings include visual art, performances, music, comedy, workshops and more. Award-winning poet Naomi Shihab Nye (pictured) kicks things off with a reading of her work and the keynote address, "A Shalee or a Friend: How Words Travel With Us All the Way," is a featurine open on Saturday with the construction of a Native American medicine wheel and continue through Sunday with activities ranging from 5:km food and fitness to talks, theater and beyond. Filling this comprehensive schedule is a plethora of local talent. Notable acts include the jazz vocal trio Blues Gardenias, who join pianist Tom Cleary on a musical ramp through jazz, country and rock. Dance lovers get their thrills with fan favorites Jaki Kulu Dance and Drum Troupe, whose West African rhythms keep the beat in a family-friendly show. Coming well, Full Circle, the event closes with the medicine wheel where the stories serve as vivid reminders of the human life cycle.



## FULL CIRCLE FESTIVAL

Friday, April 8, 7-9 p.m.; Saturday, April 12, 9 a.m.-6:30 p.m.; Sunday, April 13, 9 a.m.-6 p.m. All venues: Burlington, Vermont. \$15-\$25. Full festival pass: info: 448-6692. fullcirclefestival.com



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## calendar

FRIDAY, OCT 15

### theater

**AMER.** See THU 12

**CLUCKERBUSH ORANGE.** See THU 12 7:30pm

**LOS HERREROS.** See THU 12

**HIGHLY PYTHON'S SPINWHEEL.** The Vermont Music Theatre (2013) 10th Anniversary Award-winning musical about the moonshiners of King Arthur and his twenty-year reign of terror. (Covers: 100-150) See THU 12 7:30pm

**OUR TOWN.** The Concord Town Players, 40 actors perform their annual production of Thornton Wilder's controversial work. (Tuesdays: 100-150) See THU 12 7:30pm

**OUR TOWN.** See THU 12 7:30pm

**THE LITTLE DRILL.** See THU 12

**THE WOLFEY ROCKING HORSE.** See THU 12 7:30pm

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### community

**RAVENS COMMUNITY THROUGH ACTIONARY INFORMATIONAL SYMPOSIUM.** Local of all persons interested in information about the environmental and cultural heritage of the city. (Covers: 100-150) See THU 12 7:30pm

**KARAOKE AREA ROYAL FENCE.** Public gathering to enjoy music and food. (Covers: 100-150) See THU 12 7:30pm

**FLORIDA YOUTH SERVICES RAP.** Rap and dance performance by local youth. (Covers: 100-150) See THU 12 7:30pm

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## calendar

SEP 12 MON

**TWO DICES OFF** Rochester Academy of Music and Central Music School will host a benefit concert to support the Adirondack Music Society. All proceeds will benefit the school at 5:30 p.m. Adirondack Community College, 715 N. Main St., Burlington, 404-739-7299.

**VIAMONT WHEELS** See PG 3. First Sunday Church, Burlington, 7:30 p.m. \$5. 300-333-3333.

**VIAMONT WHEELS** See PG 3. First Sunday Church, Burlington, 7:30 p.m. \$5. 300-333-3333.

**YOUNG TRADITION CONCERT** YOUNG GROUP CONCERT. The Young Group will perform a variety of music in the Living Room at 7:30 p.m. Adirondack Community College, 715 N. Main St., Burlington, 404-739-7299.

SEP 13 TUE

**SEASIDE MOUNTAIN** Seaside Mountain will host a concert at 7:30 p.m. at the Seaside Mountain Music Center, 1000 Seaside Mountain Road, Seaside, 404-739-7299.

SEP 14 WED

**SEASIDE MOUNTAIN** Seaside Mountain will host a concert at 7:30 p.m. at the Seaside Mountain Music Center, 1000 Seaside Mountain Road, Seaside, 404-739-7299.

SEP 15 THU

**SEASIDE MOUNTAIN** Seaside Mountain will host a concert at 7:30 p.m. at the Seaside Mountain Music Center, 1000 Seaside Mountain Road, Seaside, 404-739-7299.

SEP 16 FRI

**SEASIDE MOUNTAIN** Seaside Mountain will host a concert at 7:30 p.m. at the Seaside Mountain Music Center, 1000 Seaside Mountain Road, Seaside, 404-739-7299.

SEP 17 SAT

**SEASIDE MOUNTAIN** Seaside Mountain will host a concert at 7:30 p.m. at the Seaside Mountain Music Center, 1000 Seaside Mountain Road, Seaside, 404-739-7299.

SEP 18 SUN

**SEASIDE MOUNTAIN** Seaside Mountain will host a concert at 7:30 p.m. at the Seaside Mountain Music Center, 1000 Seaside Mountain Road, Seaside, 404-739-7299.

SEP 19 MON

**SEASIDE MOUNTAIN** Seaside Mountain will host a concert at 7:30 p.m. at the Seaside Mountain Music Center, 1000 Seaside Mountain Road, Seaside, 404-739-7299.

SEP 20 TUE

**SEASIDE MOUNTAIN** Seaside Mountain will host a concert at 7:30 p.m. at the Seaside Mountain Music Center, 1000 Seaside Mountain Road, Seaside, 404-739-7299.

SEP 21 WED

**SEASIDE MOUNTAIN** Seaside Mountain will host a concert at 7:30 p.m. at the Seaside Mountain Music Center, 1000 Seaside Mountain Road, Seaside, 404-739-7299.

SEP 22 THU

**SEASIDE MOUNTAIN** Seaside Mountain will host a concert at 7:30 p.m. at the Seaside Mountain Music Center, 1000 Seaside Mountain Road, Seaside, 404-739-7299.

SEP 23 FRI

**SEASIDE MOUNTAIN** Seaside Mountain will host a concert at 7:30 p.m. at the Seaside Mountain Music Center, 1000 Seaside Mountain Road, Seaside, 404-739-7299.

**POP UP PLAYS FESTIVAL** The festival will feature a variety of plays at 7:30 p.m. at the Seaside Mountain Music Center, 1000 Seaside Mountain Road, Seaside, 404-739-7299.

**THE SPINNING WHEEL** See PG 3. The Spinning Wheel will perform a variety of music at 7:30 p.m. at the Seaside Mountain Music Center, 1000 Seaside Mountain Road, Seaside, 404-739-7299.

**VIAMONT WHEELS** See PG 3. First Sunday Church, Burlington, 7:30 p.m. \$5. 300-333-3333.

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**CREATIVE TALENTS:** Art and science that inspire and bring imagination to life. Kids under 10 must be accompanied by an adult. Pioneer Park, 2000 Burlington St., Burlington. Free. Info: 860-255-1000.

**HOOPSCHOOL:** 3-5 p.m. \$12.45 + 30¢ per kid. 1000 Main St., Burlington. Info: 860-255-1000.

**LEGO FUN:** Build lego buildings and create your own. Kids under 10 must be accompanied by an adult. Pioneer Park, 2000 Burlington St., Burlington. Free. Info: 860-255-1000.

**PREHISTORIC STORY HOUR: TALKING FROM STONE PLACES:** Prehistoric tales and more. Pioneer Park, 2000 Burlington St., Burlington. Free. Info: 860-255-1000.

**PREHISTORIC STORY HOUR & CRAFTS:** Prehistoric tales and more. Pioneer Park, 2000 Burlington St., Burlington. Free. Info: 860-255-1000.

**READ TO ENRICHEN THE CATS!** Read to your cat. Pioneer Park, 2000 Burlington St., Burlington. Free. Info: 860-255-1000.

**STORY ENLIGHTENED:** Read to your cat. Pioneer Park, 2000 Burlington St., Burlington. Free. Info: 860-255-1000.

**STORY TIME FOR 2 TO 3 YEAR-OLD:** Read to your cat. Pioneer Park, 2000 Burlington St., Burlington. Free. Info: 860-255-1000.

**STORY TIME FOR 4 TO 5 YEAR-OLD:** Read to your cat. Pioneer Park, 2000 Burlington St., Burlington. Free. Info: 860-255-1000.

**STORY TIME FOR 6 TO 7 YEAR-OLD:** Read to your cat. Pioneer Park, 2000 Burlington St., Burlington. Free. Info: 860-255-1000.

**STORY TIME FOR 8 TO 9 YEAR-OLD:** Read to your cat. Pioneer Park, 2000 Burlington St., Burlington. Free. Info: 860-255-1000.

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**STORY TIME FOR 24 TO 25 YEAR-OLD:** Read to your cat. Pioneer Park, 2000 Burlington St., Burlington. Free. Info: 860-255-1000.

**STORY TIME FOR 26 TO 27 YEAR-OLD:** Read to your cat. Pioneer Park, 2000 Burlington St., Burlington. Free. Info: 860-255-1000.

## theater

**THE SPYGLASS GIRL:** See 1000

**BOOKS**

**BOOK DISCUSSION GROUP:** Meet to discuss books. Pioneer Park, 2000 Burlington St., Burlington. Free. Info: 860-255-1000.

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## 9th Annual ECHO Earth Weeks

## MudFest

April 12-27

echovermont.org/mudfest

Join us for a 16-day celebration of MUD at the 9th annual Earth Weeks' MudFest! MudFest activities include the mud bling from the top floor at 2:30 plus muddy fun at the mud-tables.

Great food from Sugarsnap including edible bugs for the adventurous and brave!

**Re-Bop**

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## WED.16

**SAM HARRIS LA PIRETTO:** See 1000

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### education

**COMMUNITY COLLEGE OF VERMONT INFORMATION FOR TEACHERS** - Potential students meet with a teacher advisor to learn about courses and programs offered throughout the spring. Continued to College of Arts and Sciences. Community College of Vermont. 10:00 a.m. Free. Info: 260-3000

**INFORMATION FOR TEACHERS** - Potential students meet with a teacher advisor to learn about courses and programs offered throughout the spring. Continued to College of Arts and Sciences. Community College of Vermont. 10:00 a.m. Free. Info: 260-3000

### environment

**THE CLIMATE REALITY PRIZE** - Local media shares vital information on the impact of climate change. Information available online at [www.climateprize.org](http://www.climateprize.org). 10:00 a.m. Free. Info: 655-5445

### etc.

**AMERICAN RED CROSS GIVING FUNDAMENTALS** - The American Red Cross is a national organization that provides disaster relief and humanitarian aid. 10:00 a.m. Free. Info: 260-3000

### fair & festivals

**CLAYTON THORNTON'S FAIR** - 10:00 a.m. - 4:00 p.m. Free. Info: 496-1133

### film

**COMMUNITY CINEMA: THE TRAILS OF A BROTHER** - 10:00 p.m. - 11:00 p.m. Free. Info: 496-1133

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### food & drink

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### music

**SPRING CLEANING** - 10:00 p.m. - 11:00 p.m. Free. Info: 496-1133

### religion

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## theater

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**WORKSHOP** Jan. 28 (Wed.) and avoid check for fully members. From The Lake of the Sagitt. Theatre School in New York City for this workshop, professional and non-professional actors will learn how to transform their innermost experiences into powerful and effective live action techniques and critical appraisal techniques. Jan. 27-28 Sat. 10:00-6:00pm. Location: Spiritland Theatre, 2070 S. Main St. Burlington, Vt. 549. Tickets: \$10.00. Info: 225-9455, info@behavioraltherapy.com

## wood

**BUSINESS WORKSHOPS FOR ARTISTS** Vermont Woodworking School is offering business classes for artists. Learn to develop a business plan, marketing, legal, and financial. Jan. 19 through 19. 10:00am-12:00pm. Location: 1000 Main St. Burlington, Vt. 549. Tickets: \$10.00. Info: 225-9455, info@businessworkshops.com



## writing

**JOURNALING, CREATING**  
**WORTH** Jan. 19 (Sat.) Summer writing. Join the creative community. 10:00am-12:00pm. Location: 1000 Main St. Burlington, Vt. 549. Tickets: \$10.00. Info: 225-9455, info@worth.com

travels in Vermont. Information available on website at: Aug. 1-10. 10:00am-12:00pm. Location: 1000 Main St. Burlington, Vt. 549. Tickets: \$10.00. Info: 225-9455, info@travels.com

**PERFORMANCE WRITING** Summer writing camp for middle schoolers. Join a diverse team of writers and actors. Location: 1000 Main St. Burlington, Vt. 549. Tickets: \$10.00. Info: 225-9455, info@performancewriting.com

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**EVOLUTION YOGA** Evolution Yoga and Pilates. The only yoga and pilates studio in Vermont. Location: 1000 Main St. Burlington, Vt. 549. Tickets: \$10.00. Info: 225-9455, info@evolutionyoga.com

**HIGHEST TONIC: THE ONLY CREATORS HOT YOGA** Offering a new yoga style. Location: 1000 Main St. Burlington, Vt. 549. Tickets: \$10.00. Info: 225-9455, info@highesttonic.com

**50/50/50** class price and more. Location: 1000 Main St. Burlington, Vt. 549. Tickets: \$10.00. Info: 225-9455, info@505050.com



**YOUTH AND STUDENT** for a new and a new student. Location: 1000 Main St. Burlington, Vt. 549. Tickets: \$10.00. Info: 225-9455, info@youthandstudent.com

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# HE SAID WHAT?

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# File Under?

Four more local albums you probably haven't heard

DAN HOLLES

**S**o many records, so little time. Even Days gets more album releases than we know what to do with. And, given the ease of record making these days, it's difficult to keep up. Still, we try to get to every local release that comes to us on the music desk, no matter how obscure or far out.

To that end, here are four albums that likely flew under the radar of your average Vermont music fan. In some cases, they represent the outermost boundaries of local music. Others simply slipped through the cracks. But each is worth a listen.



## VICIOUS GIFT, VICIOUS GIFT (self-released, CD)

The word on the street is that Montpelier-based punk trio Vicious Gift are planning to release a six-song, seven-track record sometime this year. And yes, that's right, singular, contrary to how their now exponentially vaulted Facebook page presented them, because grammatical correctness — and phonetic PR gains — is punk rock.

In January, the band distributed a 3.5-inch seven-track CD to friends and maybe a local media outlet as well that presumably included songs that would make the record less relied on as an album, if it is a tagged six measures of music. But, as front man Kaupie Lander describes it in an email to *Seven Days*, "it's our best right."

Dance straight!

What the Vicious Gift release lacks in length — and recording quality — it makes up in concept and punk energy, harking back to the 1980s heyday efforts like Minor Threat, Bad Religion and the Minutemen.

We're not sure where you can get this CD. Maybe just go get "it" to Kaupie Lander at Bush Spoke in Montpelier and ask him.

## RON MERKIN, SMOOTH AND SOOTHING (Self-released, CD)

Ron Merkin is a Montpelier-based pianist and vocalist who, in his younger days, performed with the Amato Opera Company and various New York City theater groups. He also had a stint as a band leader in Europe in the 1980s, performing American jazz standards. The works of Miles Davis, Gerry Muller, Llopd Webber and

other such pillars of the Great American Songbook make up the bulk of his latest album, *Smooth and Soothing*.

The majority of the nearly 24 songs are intimate and versions of classics such as "Autumn Leaves," "All of Me," "Miles in Your Smile" and "Over the Rainbow." On these, Merkin proves an immensely capable player. He tackles the tunes with understated class and elegance that allows the listener to get away in those warm, familiar melodies. Merkin also includes a handful of vocal exercises, backed by a small jazz combo. But focusing a stylized, theatrical delivery, his takes on songs such as "If I Don't Have a Thing" and "Miles in Your Smile" lack the well-knownness of his instrumental tunes — his vocal lines are particularly haunting. Still, more often than not, Merkin's record lives up to its title, reminding listenership not

to panic that its predecessor. And those willing to know *Toilet P.O.V.* how old-timey music may find some method or even meaning in Pearl's madness. Assuming you can't find the record, there is, indeed, back with that.

## TOO MOSES & FUJITA 5, MAKE YOUR OWN PARTY HAT FOR THE END OF THE WORLD (Self-released, CD, digital download)

Too Moses is a Cleveland, Ohio, native who cut his teeth playing across rock and new-wave bands in the 1980s rock and roll capital of the world. His first record in New Bedford, in addition to him is a few old-country bands, was a series of all things, contemporary Christmas music — for which we imagine his someone came in handy. More settled in Bedford, VT, Moses' most recent effort these days is as the leader of the power trio *Too Moses & Fujita 5*.

Pages 5's old-length debut, *Make Your Own Party Hat for the End of the World*, is a high octave take on bluesy rock. It's elevated where typical rock band here by Moses' own talent as a singer and guitarist and by his chops as a solo songwriter. While he rarely steps from the blues-rock as he steps led down by the likes of Led Zeppelin, the Rolling Stones, and more recently, the Black Keys and White Stripes, Moses' songs have some charm. It's not surprising the whole, by any means. But his band's live, muscular rock grooves go down as smoothly as a cold Bud at your favorite roadhouse dive. *Interviews.com* [interviews.com/davidmoseandfujita5/](http://interviews.com/davidmoseandfujita5/)

## MAX PEARL, TOILET P.O.V. (Self-released, CD)

When last we left Max Pearl, he — they? It? — had released an album, Germany, that didn't merely push the boundaries of what is generally considered pop music, it seemed to challenge the very notion of music as art form. While practically unlistenable, the record did make some interesting questions, ones that couldn't be merely brushed with music being there.

Pearl is back, but instead of pushing and provoking the guardians of pop art, he's shirking all over them with his new record, *Toilet P.O.V.* The new record, even at least a small debt to the lo-fi style of Captain Beefheart and Dr. Zanyards. The new record does, too, though this time around Pearl has smoothed his unbridled thoughts in a polished, seemingly rational take on European doom and power metal. The album is not for the faint of heart, though it's somewhat easier

# SOUNDbites

BY DAN BELLES



DAN BELLES

## Thank God!

After being closed for 10 spring-cleaning days, Charlie On World Presents in Montpelier reopens this week. And the capped city rejoices.

Naturally, a dive bar closing and reopening would not be breaking news. But Charlie On wants to mention here two reasons. One, as I've often stated in this column, it's the greatest bar in the world. Two, and more germane, it's opening with some really interesting shows this weekend. For starters, on Thursday, April 10, **BERT WILLS** and **ELVIS PRESLEY** take to the stage. OK, it's really more of a floor than a stage. But whatever.

You could be excused for not having any idea who those guys are. But there's a chance you're familiar with their work, especially in the case of Wills.

Wills is a veteran of the Galveston and Houston scenes and came up in the late 1940s as a honky-tonk guitar player, both with his own bands and, later, as an in-demand backing and session player. In the 1970s, his group **BERT WILLS AND THE COUNTRY COWBOYS** landed every major country act that swung through the Gulf coast of Texas, from **WILLIE NELSON** to **GEORGE JOHNS**. In the 1980s, Wills was a fixture in the Texas bar scene with **BERT WILLS AND THE GRAYNS**.

**SHAMUS** That band rubbed shoulders with some of the famous acts such as the **FAMOUS AMERICALANS** and **SHIRAZ BAP** **WILKINSON**, to name drop a few.

More recently Wills has been living and performing in New Orleans alongside multi-instrumentalist Boyd, occasionally doubling in surf music but mostly sticking to blaring blues and country. Should be a good one.

In addition to the Charlie On gig, Wills and Boyd will play a string of Vermont dates this weekend, including Friday, April 11, at Radio Bean in Burlington, Saturday, April 12, at Positive Pic in Plimfield, and Sunday, April 13, at the Bee's Knees in Montpelier.

Monday, the other cool show at Charlie On this weekend marks the welcome return of notorious local punk band **ANY JACE**, who he's doing a show with **WEDDING KISS** (see the review of their demo on page 66) and **WEDDING KISS** on Friday, April 11. SJ have been hailed up in recent months for being in a new direction. **WEDDING KISS**, who replaced original drummer **WEDDING KISS** who

may or may not have chosen to death on someone else's vomit. Or he moved to Michigan. I can never remember which.

Anyway, point is, **Any Jace** are back. And I gotta say they make a curious choice as a band to book so soon after doing a couple of years' worth. After all, that's a band whose stated ambition is to get kicked out of every bar they play. Methods this can only end badly, which is to say, inevitably.

## BiteTorrent

In summer concert news, this week our pals over at Higher Ground Presents announced a trio of additions to the Ben & Jerry's Concerts on the Green series at Shelburne Museum. These include **JOHN HART** and **ROBERT CRAY** on Thursday, July 10, the newly reunited **HECKL** on Friday, July 15, and **OLD CROWD** on Saturday, July 29.

Of the three, I'm most excited for **Heckl**. Since my chance to see **HECKL** play live should not be passed up. Ever. Though I confess I might have to crew up to GCM8, if only to sneak backstage and rub the band to answer for its idea against pop music by **slowing down** music to make "Wagon Wheel" even more annoying than it already was. Not cool, guys.

Congrats to local soul man **DAVID WAX**, who recently signed a record deal with Red Bull Entertainment that includes global distribution through Sony RED. That means Ke\$ha's next best 2011 record, *Real Emotion*, will be available pretty much anywhere in the civilized world by the end of this month. **WAX** adds that the new label will be working on placing his tunes on TV and in movies.

Catch Keller — while you still can — in Vermont next week, including Thursday, April 10, at the Whiskey Bar in Colton, and Saturday, April 12, at Red Square in Burlington.

The Monkey House will have a distinctly twangy feel this week as the Wisconsin-based welcome a pair of intriguing country songwriters. The first is **BARBARA HODGSON** on Saturday.

COLLEEN HODGSON

Put up to the minute news about the local music scene. Follow @DanBelles on Twitter or read the Live Culture Blog [sevendaysvt.com/liveculture](http://sevendaysvt.com/liveculture).



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- 5.17 WAYLON SPEED
- 5.24 SPIRITUAL REZ
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STOWE'S FAVORITE  
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FEATURING THE AREA'S  
BEST BANDS & INTER-  
NATIONALLY KNOWN  
PERFORMERS.  
JOIN US OUTSIDE MAY  
16TH ON OUR PATIO  
WITH STOWE'S ONLY  
OUTDOOR FULL SERVICE  
BAR, FEATURING  
COCKTAIL SPECIALS  
AND FROZEN DRINKS.  
THE RUSTY NAIL,  
LOCATED ON STOWE'S  
BIKE PATH AND THE  
RIVER, IS THE PERFECT  
SUMMERTIME LUNCH  
VENUE. SERVING WOOD  
FIRED PIZZAS, BOAT'S  
HEAD SANDWICHES,  
BURGERS, AND MORE...  
AND DON'T FORGET WE  
HAVE LATE NIGHT  
BITES UNTIL 2AM!

## music

### CLUB DATES

NEARBY AVAILABLE ALBUMS

**In Vogue** On the heels of their well-received 2003 EP *Heart Break*, husband-and-wife duo **JOHNSTOWN** are set to unveil their anticipated debut full-length, *Diamonds*. Though it's not due out until April 28, the new record is already creating a buzz in critical circles, including *Vogue* magazine, which posted the duo's unique distillation of folk, blues, country and pop as "an infectious sound." Well, consider us infected. Yearning in advance of their record, the duo plays the highest-level downtown lounge in South Burlington on Saturday, April 12.



SAT 12 // JOHNSTOWN (FOAK SOUL)

FR 7 & 9 PM

### outside vermont

**MONROVIE** Two-time Grammy Nominee  
ROCK HALL (10 p.m. FR)

**MONROVIE** Two-time Grammy Nominee  
Kearney & Sons (10 p.m. FR)

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# REVIEW *this*

## Dave Kleh, *Me & My Friends*

(SELF-RELEASED ON DIGITAL DOWNLOADS)



To my recollection, I've never met Dave Kleh. But based on my limited knowledge of him, I suspect he's an interesting fellow. Kleh has been an active musician locally during back to the late 1970s. For the last severalish years, he's been the leader of a band called the Pizz. Originally dubbed Flood in the Pizz Factory before they settled on a less cumbersome moniker, the group has undertaken numerous lineup changes over the years. Every now and then, Kleh will fire off an email updating me on these changes. One message in

particular chronicled every change he's made for the past several years, and why. It was an epic, strange, massive And, as many of his emails do, it came from his work address, accompanied by the dorky headshot of a corporate real estate agent.

It would be easy to dismiss Kleh as just another middle-aged dude clinging to youthful dreams of rock stardom. But there's something about his latest solo record, *Me & My Friends*, that suggests Kleh and his music have been deeply discounted. Like I imagine Kleh himself to be, the record is deeply quirky, with an air of self-importance that doesn't quite make sense at first glance. But dig beneath the surface and there's no denying the album's — and Kleh's — idiosyncratic charm.

*Me & My Friends* is a retrospective that chronicles his musical efforts over three-plus decades. As the title suggests, Kleh enlists the help of some talented players along the way, most notably guitar ace Bill Mullins and saxophonist Jay Moore. The canonics are nice. Moore's work on the 1979 cut "Tribute to Zoot" — an homage to late B-Boys front man Zoot Wilson — is especially good; and Mullins' snarl, *1981 Fugger*

Mullins. But Kleh is the album's most intriguing character.

In reviews of this previous works, I've written that Kleh's attempts at new-wave soundscapes fell short because they didn't quite go far enough into the surreal. Think Talking Heads-lite. But given a chance to view his music in a wider context, it seems that Kleh is simply a more genuine spirit than I initially observed. As he proves on cuts such as "What You Do to Me," "Ladies Man" and others, he is simply funny. There's a welcome coincidence about him when he sings lines such as, "I like you, like the riddle on my coat / Yeah, I like you. Like the words that I just wrote," against a minimalist, new-wave backdrop.

Dave Kleh may be an engine who has never really gotten his musical due. *Me & My Friends* likely won't change that. But it does offer a glimpse at an unusual songwriter who certainly deserves attention.

The Pizz plays a release party for *Me & My Friends* at On Tap in East Junction on Wednesday April 30. The album is available at cdbaby.com.

DAN ROLLES

## Squimley and the Woolens, *10,000 Fire Jellyfish*

(SELF-RELEASED ON DIGITAL DOWNLOADS)

In the age of Frickledinkwinkling legends, the word "punk" has become something of a latter-letter word, carrying with it a conflation, maybe even damaging stigma. It is also, much like indie, alternative, and any number of other catchall labels, often misleading and inaccurate. So how do you know when a punk band is a punk band? To borrow a line from former Supreme Court justice Peter Stenmark who asked to define porn, "I know it when I see it."

All of which brings us to 10,000 Fire Jellyfish, the debut album from Squimley and the Woolens. As colorful Burlington bands have before them, the quartet emerged from the dank college-brewery scene before hitting local stages. And they are a punk band — a decent one, at that. There's no shortage



of lively jams and guitars throughout the record's 10 tracks, but this debut is intriguing because of the sounds shared between those speed-and-rush tracks. These ten songs reveal a genuine artistic curiosity and musical scope that goes well beyond your average indie working.

The band's stated influences — the weekly Tashiba Krewa, funk legends Parliament Funkadelic and post-punkers Explorers in the Sky — can be heard to varying degrees throughout. Jellyfish's slow-burning funk groove opens the record with "Warm When Wet." "Not Another Dumping Place" is a steady and jazzy cut. "Altoona," "Third Field" evokes from cinematic art-rock into heady fresh-out-joints. "Love Rock"

fields a hypnotic reggae groove. "Ball's Thrill" is classic, skip-less driven punk rock that borrows melodic cues from Pink Floyd. And "Dorinda's Tale" is pleasantly reimagining stuff that brings the record to a satisfying, spacy finish. Throughout it all, the band manages to balance its jaunty tendencies with an acute sense of songcraft and melody. Squimley keeps high-fiving us to a maximum — his sing-along has the seven-minute mark — and remains in service to the larger composition. 10,000 Fire Jellyfish is a promising debut from an intriguing band that doesn't have to depend on puns to put out.

Squimley and the Woolens play a release party for 10,000 Fire Jellyfish at Nectar's in Burlington on Tuesday, April 15. The album is available at squimleyandthewoolens.bandcamp.com.

DAN ROLLES

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**420**  
**Supplies**

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Thursday: DJ Ben Freeman & Tim Nicks  
34 West Bank St. 3rd Floor, Room 301

Friday: DJ Ryley Pines with DJ Ryley Pines  
34 West Bank St. 3rd Floor, Room 301

Saturday: DJ Ryley Pines / DJ Ryley Pines  
34 West Bank St. 3rd Floor, Room 301

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## MON. 4/10/12

**JP'S PUB** Chuck Yeager Request  
Night with Radio 10 p.m. EST

**MANHATTAN PIZZA & PUB**  
Karaoke with Underdog 9  
p.m. EST

**NECTAR 3** Multi-Mentoring: Rock  
Fast Human Machine: Mountain  
Dunk 9 p.m. EST 30+

**RADIO BEAR** Core Southern  
Rock 10 p.m. EST. Free. Free. 9  
p.m. EST

**THE SHINY PANCAKE**  
(BURLINGTON) Radio Music with  
Exhibit 10 p.m. 10-10:30:10:30

## chittenden county

**THE MONKEY HOUSE** Meet  
Radio Country 9:30 p.m.  
Free. 10-10:30

**ON TAP BAR & GRILL** Open Mic  
with Mike 10 p.m. EST

## stowe/sugarloaf area

**HUGO'S PLACE** South Mountain  
(with acoustic band) 9 p.m. EST

## TUE. 15

## Burlington

**CLUB INTERNATIONAL** Meet local  
with Euro-Guitar that plays  
(Guitarist and Euro-Guitar) 9 p.m.  
EST 10-10:30

**FRANKY'S 8.5** Multi-Mentoring  
(Rock) 9 p.m. EST

**HALLOWEEN SPEAKEASY**  
Folkington a Toronto Project  
(Rock) 9 p.m. EST

**NECTAR 3** Topology and the  
Masters of the Mountain (Rock) 9:30  
p.m. EST 10-10:30

**RADIO BEAR** Lullaby (Rock) of  
the New World 9:30 p.m. EST  
New World (Rock) 10:30 p.m. EST

**THE SHINY PANCAKE**  
(BURLINGTON) Radio Music with  
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SMALL BLACK (FROM LEFT TO RIGHT)

## Please Drink Responsibly

Did you know that when you black out from drinking, the reason you don't remember anything is not that you've forgotten it but that your brain never recorded it? What does this have to do with Brooklyn-based youth-pop band **SMALL BLACK**? Absolutely nothing. We just thought it was interesting. Also interesting: The band has a great new EP out on *Angewave* called *Red People*. Though most spontaneously crafted than the group's painstakingly planned 2011 LP, *Exits of Being*, the new five-song quickie makes the otherwise chillwave goodness and indie-pop songcraft for which the band is known. It also features a cameo from the always-excellent Frankie Rose (ex-Dream Girls). Touring in support of that LP, the band plays Regal Kitchen in Burlington on Saturday, April 12, with *knownew* and *local power*.

**THE MONKEY HOUSE** Beach  
Cup (Rock) 9:30 p.m. 10:30-10:30

**ON TAP BAR & GRILL** Trivia  
Night 10 p.m. EST

**Barre/Montpelier**  
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*Barre/Montpelier* 9 p.m. EST

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# Passion Play

"Stations of the Cross," Cathedral Church of St. Paul



If a man, churchgoer, can produce a set of charcoal drawings of the Stations of the Cross, then an agnostic former altar boy can sure as hell review those works. Besides, do pictures of Christ's agony and death are a core component of Western art history. And Raster

is coming, so the show at the Cathedral Church of St. Paul in Burlington has a seasonal angle, as well.

All such postcard artists aside, Richard Clark's emotionally powerful piece is devoted to his own set of nine scenes in skillfully executed works of art. They also happen to be the last drawings Clark made before his death in 2008.

The Vermont artist died in obscurity, an outcome largely of his own making, says Klaus Bischoff, owner of a gallery in Danvers, Vt., that represents Clark's estate. "Richard believed his work should speak for itself," notes Bischoff, who was a friend of Clark's for many years. "He wasn't interested in publicizing it as we've in getting recognition."

But Clark's survivors, who have inherited a large collection of his life's graphs, "want them to be spread into the world," Bischoff adds. The gallery that bears his name is selling several editions of those prints, which appear—at least in internet images—in crudely

and, unluckily, the achievement as well in Burlington.

The grotesque harking and looting is almost every one of Clark's Stations of the Cross, one a lot in German expressionism. The supremely ugly and contorted faces of Jesus' tormentors have antecedents in the work of artists such as Otto Dix and Max Beckmann, although those artists' portraits reveal stronger influences of all cultures and other modernist innovations than do Clark's drawings, which are tamer and more traditional. Some of his depictions also verge on caricature, they're more cartoonish than creative.

The artist's draftsmanship is flimsy, however, and attests to his inexperience in the MFA program at Syracuse University in the 1960s followed by three post-service in the military during World War II. Clark taught art for 10 years at Miami University in Ohio before moving to Chittenden, Vt., in 1968.

Besides, a lonely Clark the solitary he preferred, Vermont presented him with a public art commission he knew he could give full expression to his critical

views. He was a founding member of the Liberty Union Party, a forerunner of sorts to today's Progressives.

Clark's art was an apt choice of medium for Clark's charismatic compositions in the Stations of the Cross. Their darkness—both visual and thematic—is accentuated by white borders and black frames.

The mood of these 16 pieces that trace Christ's beatings, culminating in crucifixion, isn't just solemn, it's despairing. In Clark's treatment of these "harrowing scenes, there's nothing heroic or even sympathetic about the central character. Hollow-eyed and bent-backed, the Jesus is a defeated, frightened figure slumping toward Calvary.

The interpretation of Jesus is pitiable, almost pathetic, may be most stark in the seventh station of Clark's series in a drawing that also demonstrates the artist's technical mastery. Clark employs foreshadowing to show Jesus crawling toward the viewer as another like guards prod and push him to seize.

The 11th station, "Jesus Is Nailed to the Cross," places the crucified victim on a sharp diagonal that's suggestive of

an X, bitter world. Jesus' bowed head presents a vision of pain beyond bearing.

Secondary or background characters were equally repulsive expressions. Some look like ghouls. Others, such as the 8th station in a group of shrouded women, recall in fear and disdains as Jesus reaches imploringly toward them. They're not the least bit sympathetic; they don't even empathize with the martyr whose blood is trickling down his face.

There's nothing attractive even about Mary, Christ's mother. In Clark's rendering, she's a middle-aged woman who sheds no tears for her tortured son. Instead, in the 5th station, "Jesus Is Nailed to the Tomb," an exhausted Mary looks out at the viewer with hands outstretched above Jesus' corpse in a gesture of helplessness and futility. It's a wrenchingly beautiful image.

"There's an enormous loneliness in his works," Bischoff says of Clark's prints and drawings. "There's a sense of every human coming into life alone and dying alone."

Ames

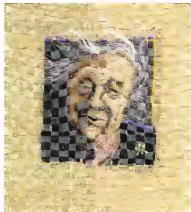
KEVIN J. KELLEY

**INFO** "Stations of the Cross" at Cathedral Church of St. Paul in Burlington through April 11. [stpaulcathedralvt.org](http://stpaulcathedralvt.org)

THE MOOD OF THESE 14 PIECES THAT TRACE CHRIST'S BEATINGS, CULMINATING IN CRUCIFIXION, ISN'T JUST SOLEMN. IT'S DESPAIRING.







## Full Circle Festival

The inaugural Full Circle Festival, co-organized by Elizabeth Canella Rodovell and entrepreneur Carolyn Ciolek, aims to "overcome concerns about aging" through the arts and offers dozens of ways to do so. Ambitiously packed into a single weekend, April 11 to 13, at various venues around Burlington are readings, music, storytelling, demonstrations, workshops and more (see spotlight on page 10). Several art exhibits, however, will extend through the month of April and allow more leisurely contemplation, two of them are represented here.

At the **SEARA Gallery** on Pine Street, Williamsfield artist Denise Scherer presents a selection of elegant portraits of women in their twilight years, collectively titled "Fading Gents." But these are not paintings. Long known for her intricate works in fiber and thread, Scherer includes pieces made of woven paper as that **SEARA** show, featured "Woven B&W," as 11 by 30-inch torn-paper seascapes. Through April 19.

In "One Degree of Separation" at Burlington City Hall, photographer Todd R. Lockwood shows a selection of his large-scale, black-and-white portraits shot with film and digitally printed; the crystalline images are compelling and intense. And, in keeping with the theme of this festival, the photos embrace facial evidence of fully lived years. Featured "Stephen, 104" (Stephen Goldberg). Lockwood gives a talk on Saturday, April 12, at noon. Through April 29 followthefestival.com



**ANSELME KENDRICK** "In a Study of an Owl," the newest work in his new and old and still in evidence explores gentle but evocative human faces. Through April 30. Info: 252-371-1818. One in Museum Fine Art Gallery in Stowe.

**KARLAIN MACE** "Delights for the Eye: Portraits," a series of portraits of people in various and varied situations to the viewer's eye. Through April 30. **KENT TRAFFIC** photographs along long exposure time and high-contrast images in black and white. Through April 30. Info: 252-371-1818. One in Museum Fine Art Gallery in Stowe.

**JOHN AND GLADY VERMONT'S MUSEUM OF LEGACY** should be a look at the life of the artist. The museum is a collection of the artist's work, including glass and wood. The artist's work is a collection of the artist's work, including glass and wood. The artist's work is a collection of the artist's work, including glass and wood.

**LANDSCAPE DISCOVERY** The new wing of the gallery presents a collection of landscape works by nine regional artists. Through January 1, 2013. **REBECCA BIRKHEAD** Local Color: a collection of new paintings. Through April 30. Info: 252-371-1818. One in Museum Fine Art Gallery in Stowe.

**PORTRAITS** Photographs of women and portraits created by young women in the Lowry, through the program. A collection of new paintings. Through April 30. Info: 252-371-1818. One in Museum Fine Art Gallery in Stowe.

**JOHN COLLINS** Several galleries of portraits by the artist. The artist's work is a collection of the artist's work, including glass and wood. The artist's work is a collection of the artist's work, including glass and wood.

## mid river valley/waterbury

**ROBBIE BAKER, CAROL ROUSSEAU & LYNN NEWBORN** Black and white photography of Vermonters. Through April 30. Info: 252-371-1818. One in Museum Fine Art Gallery in Stowe.

**JOHN COLLINS** Several galleries of portraits by the artist. The artist's work is a collection of the artist's work, including glass and wood. The artist's work is a collection of the artist's work, including glass and wood.

**CAROL HAZARD** "Spiritual Themes," a collection of new paintings. Through April 30. Info: 252-371-1818. One in Museum Fine Art Gallery in Stowe.

**JOHN COLLINS** Several galleries of portraits by the artist. The artist's work is a collection of the artist's work, including glass and wood. The artist's work is a collection of the artist's work, including glass and wood.

## middlebury area

**JOHN COLLINS** Several galleries of portraits by the artist. The artist's work is a collection of the artist's work, including glass and wood. The artist's work is a collection of the artist's work, including glass and wood.

**JOHN COLLINS** Several galleries of portraits by the artist. The artist's work is a collection of the artist's work, including glass and wood. The artist's work is a collection of the artist's work, including glass and wood.

**JOHN COLLINS** Several galleries of portraits by the artist. The artist's work is a collection of the artist's work, including glass and wood. The artist's work is a collection of the artist's work, including glass and wood.

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**JOHN COLLINS** Several galleries of portraits by the artist. The artist's work is a collection of the artist's work, including glass and wood. The artist's work is a collection of the artist's work, including glass and wood.

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# LOCALtheaters

| 1 - NEW THIS WEEK IN VERMONT FOR UP-TO DATE TIMES VISIT [SEVENOFFTV.COM/VERMONT](http://SEVENOFFTV.COM/VERMONT)

## BIG PICTURE THEATER

40 Carroll Rd. (off I-93) 3000 Randolph,  
NH 03303. [bigpicturetheater.com](http://bigpicturetheater.com)

Movie updates not announced  
by press letter. Please consult  
[www.bigpicturetheater.com](http://www.bigpicturetheater.com)

## BLAU CINEPLEX 4

No. 100 Main St., #40  
9500 N. Jackson

Wednesday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
Overseas  
Muppets Most Wanted  
North

Friday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
Captain America: The  
Winter Soldier 3D  
Overseas  
Muppets Most Wanted  
North  
The 2

## CAPITOL SHOWPLACE

10 Church St., Montpelier 05602  
800 970-0000

Wednesday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
Captain America: The  
Winter Soldier 3D  
Overseas  
Muppets Most Wanted  
North  
Muppets Most Wanted  
3D/IMAX

Friday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
Captain America: The  
Winter Soldier 3D  
Overseas

\*Grady Day  
God is Not Good  
Muppets Most Wanted  
\*West  
\*The 2

## ESSEX CINEMAS & IMEX THEATER

21 Essex St. #100, Essex,  
NH 04503. [www.essexcinemas.com](http://www.essexcinemas.com)

Wednesday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
Captain America: The  
Winter Soldier 3D  
Overseas  
\*Grady Day  
God is Not Good  
The Lego Movie

NR. Fantasy & Science  
NR. Fantasy & Science  
Muppets Most Wanted  
How the Steel  
Heads  
New Day  
\*Grady Day  
\*The 2

Friday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
Captain America: The  
Winter Soldier 3D  
Overseas

\*Grady Day  
God is Not Good  
The Grand Budapest Hotel  
\*Muppets Most Wanted  
North  
\*Grady Day  
\*The 2

## MAJESTIC 10

100 Essex St. (off I-93) 3000 Randolph,  
NH 03303. [www.majestic10.com](http://www.majestic10.com)

Wednesday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
Captain America: The  
Winter Soldier 3D  
Overseas  
\*Grady Day  
God is Not Good  
The Lego Movie  
The Muppets Most  
Wanted  
NR. Fantasy & Science  
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Muppets Most Wanted  
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Friday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
Captain America: The  
Winter Soldier 3D  
Overseas  
\*Grady Day  
God is Not Good  
The Grand Budapest Hotel  
NR. Fantasy & Science  
Muppets Most Wanted  
North  
\*Grady Day  
\*The 2

## MARDUS THEATRE

100 N. Main St., Montpelier 05602

Wednesday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
Overseas  
North

Friday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
North  
\*The 2

## MERRILL'S ROXY CINEMA

833 E. High St., Burlington,  
NH 05401. [www.merrillsroxy.com](http://www.merrillsroxy.com)

Wednesday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
The Grand Budapest Hotel  
North  
Muppets Most Wanted  
North  
The 2

## PALACE 6 CINEMAS

100 E. High St., Burlington,  
NH 05401. [www.palace6.com](http://www.palace6.com)

Wednesday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
The Grand Budapest Hotel  
North  
Muppets Most Wanted  
North

Friday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
Captain America: The  
Winter Soldier 3D  
Overseas  
\*Grady Day  
Muppets Most Wanted  
North  
\*Grady Day  
\*The 2

## PARAMOUNT TWIN CINEMA

100 South Main St., Essex 04503

Wednesday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
Captain America: The  
Winter Soldier 3D  
North  
Friday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
Captain America: The  
Winter Soldier 3D  
North

## THE SAVOY THEATER

100 N. Main St., Montpelier 05602

Wednesday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
The Grand Budapest Hotel  
North  
Muppets Most Wanted  
North

Friday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
Captain America: The  
Winter Soldier 3D  
Overseas

## STONE CINEMA 3 PLEX

100 N. Main St., Essex 04503

Wednesday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
Overseas  
North  
Friday 8 — Thursday 10  
Captain America: The  
Winter Soldier  
Captain America: The  
Winter Soldier 3D  
Overseas  
North

## WELDEN THEATRE

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Wednesday 8 — Thursday 10  
Captain America: The  
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**THE WORD IS: A NEW** With covered, square-inverted domes on major Maryland highways, he stands as the state's chief architectural engineer. John Harrison's interest in the fight to let Martin Luther King Jr. march from Boston to Washington in 1963 was the spark that started his work on the book. The children's book also features the voices of Joseph Gordon-Levitt and Emily Blunt. (JG) *100, 100*

**ABSTRACT: OSAGE COUNTY** Will Tracy-Lillis adopted his gray shawl, a dysfunctional Oklahoma family dealing with tragedy for the women. Henry Lillis plays the endgame. Julia Roberts, Sam Shepard

**SPROUSE MATCHES**★★★ *Queen mother-in-law hilarity brought about by Chris (via Robert De Niro) and Catherine's* *Marriage in the Ring* together with a comedy about *married brothers (played into a fine bit), with Jan* *Pennington and Kim Cattrall. Peter Segal directed* *(no. 10, 90-92)*

THE TALENTED BUT RECKLESSNESS OF HIS NEWLY ACQUIRED  
 Little Eggers elevates his poem from a school-  
 comparison set and becomes the emotional  
 director of the poem's dramatic elements. *Walter  
 Brennan* (see *McKillop* and *Chabon*) *Amalgam* (see  
*Chabon*) (see *PG* 32)

**JUSTIN BIEBER'S BLOODCURL** And that's what you may need to do to keep this docu-story from being the pop singer's next bath in acid and ketchup. (B) (alt: PG)

in the 19th-century of the found footage  
element. Some viewers may see as that  
things happen in a Latin tradition as well as a  
change. Andrew Jacobson and Miki Eizenstein (see  
Christopher Lasch's *Revolutions*) [see also 80]

NOTHING THE JOURNAL HAS TO SAY

**MUSICIAN SPOTLIGHT** The video guest comes to the scene for Billie Jean King during Justin Paul's anniversary performance back who has been promoted back in a cross-country way. With Queens (Casper) and Imagined Nation's South Wagon (Alan of Nether) directed (DORIS PULP)

**NEWS** **►** *1/2* Given repeatedly [black box] results the Given as strong willfulness to Given as the way including the with Personalities have been a of a common indicating that the film approaches culture with artistic care. (a don't expect a final ending. Give the Cautionary Day Windows and Authors. Members also of. 1280 mm (10-12)

**NOBODY'S PERFECT** How does Luke Needham look in this time? He plays an 44-year-old boy trying to feel a high-tech nation is jacking for this action. Rob Stone Director, Jerome Carver, Nick (Johannes) With Julianne Moore and Michael Gough. (R) (win 2004)

**KIPPERSCHNEIDER, VOL. 1** *Illustrated* For several years about 1910 and 1911 before the late of a possibly comparative manner (Chronic: Kaubach) which is the first step in an analysis after the discovery has finally been in the street. We should have noted separately with Gary-North. Miller (Schneider) this latter of the end.

**SARNOVICH W.** *Amorfi* [Schwartzkopff] 1818. In: *DCM* [Arch. Bot.] facing restoration from a cheap reprint in the 19th century from *Quarta Regia* [Printed 1818?]. 10th Case [Printed 1818?]. Jan. 1. Holograph and facsimile. Moscow (1818-19). 10.

From <http://www.foxnews.com> and Taylor being on a documentary about a little bit more defended for straight slaves in which the need of a former slave - by a great light, (H) was not.

## BY MARGOT LEBSON



With SHOW IT! and Movies You Missed not TV You Missed, but this year despite with no direct ratings live I keep discovering great new drama series I want to recommend. To see a side effect, this one might just fill the 'Breaking Bad' shaped hole in your heart.

[If I'm wrong, you don't want to pay for T&E or know where you won't match just to get the Guardians Channel.]



**D**aniel Hadden (Adele Young) has survived 19 years on death row for raping and murdering his girlfriend when he was 18 years old. Now DNA evidence has created his conviction, to the joy of his sister, *Assunta* (Nigel Spencer), who always believed in his innocence.

But the rest of Dennis's small Georgia town isn't so sure. After all, he confessed to the crime — albeit after a prolonged, uncomfortable interrogation. The prosecutor of his case, now a state senator (Michael O'Neil), is eager to get him back behind bars.

Movie You Missed **Bumper** appears in the Live Culture Mayon Index. Look for pervers and who's possible, studies with corporate interests.



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**WILEY**

11

# fun stuff

MORE FUN! STRAIGHT DOPE (PG 7) CROSSWORD (PG 5) & CALCULUS & SUDOKU (PG 7)

ECIE EVERETTE



DAKOTA MCFARJEAN



LULU EIGHTBALL



JEN SORESENSEN



Overweight research volunteers needed for a nutritional study

Healthy overweight women (18-40 yr) are needed for an 8-week NIH study of how the brain is affected by the type of fat you eat. Participants will receive all food for 8 weeks and \$1000 upon completion of the study. For more information please contact Dave Davidson (davidson@nasa.gov or 802-656-0085).

Email is preferred





## RED MEAT

the quivering sands of uncertainty

From the secret files of  
**MAX CANNON**

I like the guitar better than I did. Maybe it'll be an interesting experience sometime. What? Did you tell her that? Well, that's all right. I'll be there.



Now I did Sam, and I'm pretty sure that was the reflection of our son exploding.



I'm guessing that we're probably not a few seconds before we're in space. So much for those future plans, huh. **BT**



## THIS MODERN WORLD

## SCIENCE STUFF

THE NIGHT WING SCIENCE BOMB

THEATRE WITH A LOOK AT GLOBAL  
 全球劇場與全球視野 劇場與全球視野  
 劇場與全球視野 劇場與全球視野

NOCTURNAL PRETENDING JUST WHEN  
IT WOULD BE A DISASTRO!



AND WITH FINDER INFORMATION, SAYING HE CAN FIND BUT NOT FINDING STANCE BEARS AN IMPORTANT ISSUE—LIKE THE STATE OF MIND? BECAUSE? OR TO CUT FOR OUR TEACHER THE BOOK READER?

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Journal of Internal Medicine 247: 395–401



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A. LAB. CHART--HE. DRAFT HEDS TO  
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FRIDAY, JUNE 14, 1968  
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POLICE AND PROTECTION OF SEA  
LIFE, CROCODILE.



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by TOM TOMCROW

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POLICE AND THE COMMUNITY.

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SCIENTISTS AGREE, IT'S THAT A  
PROBLEM SOLVED IS A PROBLEM  
SOLVED!

FOR HOW  
LONG CAN  
THEY LAST  
ANYMORE?



WASH. TIMES: THAT'S ALL THE SCIENCE  
STUDY WE HAVE. THAT FOR THURSDAY  
MORN. IN NEXT WEEK FOR A LOOK  
AT EVOLUTION--A BOLD AND  
REASONABLE ONE.

**COLLEGE FREE-  
THINKERS JUST  
WANT TO HAVE  
A DEBATE!**



ALSO--WILL  
ORANGE BLOOD  
LOOKS IN  
THE DRUGS-  
ATTEMPT

4-11	4-12	4-13	4-14	4-15	4-16	4-17	4-18	4-19	4-20	4-21	4-22	4-23	4-24	4-25	4-26	4-27	4-28	4-29	4-30	4-31	4-32	4-33	4-34	4-35	4-36	4-37	4-38	4-39	4-40	4-41	4-42	4-43	4-44	4-45	4-46	4-47	4-48	4-49	4-50	4-51	4-52	4-53	4-54	4-55	4-56	4-57	4-58	4-59	4-60	4-61	4-62	4-63	4-64	4-65	4-66	4-67	4-68	4-69	4-70	4-71	4-72	4-73	4-74	4-75	4-76	4-77	4-78	4-79	4-80	4-81	4-82	4-83	4-84	4-85	4-86	4-87	4-88	4-89	4-90	4-91	4-92	4-93	4-94	4-95	4-96	4-97	4-98	4-99	4-100	4-101	4-102	4-103	4-104	4-105	4-106	4-107	4-108	4-109	4-110	4-111	4-112	4-113	4-114	4-115	4-116	4-117	4-118	4-119	4-120	4-121	4-122	4-123	4-124	4-125	4-126	4-127	4-128	4-129	4-130	4-131	4-132	4-133	4-134	4-135	4-136	4-137	4-138	4-139	4-140	4-141	4-142	4-143	4-144	4-145	4-146	4-147	4-148	4-149	4-150	4-151	4-152	4-153	4-154	4-155	4-156	4-157	4-158	4-159	4-160	4-161	4-162	4-163	4-164	4-165	4-166	4-167	4-168	4-169	4-170	4-171	4-172	4-173	4-174	4-175	4-176	4-177	4-178	4-179	4-180	4-181	4-182	4-183	4-184	4-185	4-186	4-187	4-188	4-189	4-190	4-191	4-192	4-193	4-194	4-195	4-196	4-197	4-198	4-199	4-200	4-201	4-202	4-203	4-204	4-205	4-206	4-207	4-208	4-209	4-210	4-211	4-212	4-213	4-214	4-215	4-216	4-217	4-218	4-219	4-220	4-221	4-222	4-223	4-224	4-225	4-226	4-227	4-228	4-229	4-230	4-231	4-232	4-233	4-234	4-235	4-236	4-237	4-238	4-239	4-240	4-241	4-242	4-243	4-244	4-245	4-246	4-247	4-248	4-249	4-250	4-251	4-252	4-253	4-254	4-255	4-256	4-257	4-258	4-259	4-260	4-261	4-262	4-263	4-264	4-265	4-266	4-267	4-268	4-269	4-270	4-271	4-272	4-273	4-274	4-275	4-276	4-277	4-278	4-279	4-280	4-281	4-282	4-283	4-284	4-285	4-286	4-287	4-288	4-289	4-290	4-291	4-292	4-293	4-294	4-295	4-296	4-297	4-298	4-299	4-300	4-301	4-302	4-303	4-304	4-305	4-306	4-307	4-308	4-309	4-310	4-311	4-312	4-313	4-314	4-315	4-316	4-317	4-318	4-319	4-320	4-321	4-322	4-323	4-324	4-325	4-326	4-327	4-328	4-329	4-330	4-331	4-332	4-333	4-334	4-335	4-336	4-337	4-338	4-339	4-340	4-341	4-342	4-343	4-344	4-345	4-346	4-347	4-348	4-349	4-350	4-351	4-352	4-353	4-354	4-355	4-356	4-357	4-358	4-359	4-360	4-361	4-362	4-363	4-364	4-365	4-366	4-367	4-368	4-369	4-370	4-371	4-372	4-373	4-374	4-375	4-376	4-377	4-378	4-379	4-380	4-381	4-382	4-383	4-384	4-385	4-386	4-387	4-388	4-389	4-390
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## ELF GAT

A COMIC STRIP BY  
JAMES KOCHOLKA

0204



## THE END?



## Aries

March 23-April 10

Freedom is the most important kind of joy you can seek right now. It's also the most important subject to study and think about, as well as the most important skill to learn. I advise you to make sure that freedom is flowing through your brain and welling up in your heart and spreading through your house. Write synonyms for "freedom" on your arm with a felt-tip pen. *liberation, emancipation, independence, leeway, spaciousness, curlic blanche, self-determination, dispersion.* Here's one more tip: Connect yourself with people who love and cultivate the same type of freedom you do.

willpower they compel you to subsume. Love  
there for the novelty they bring, your way  
and the interesting stances they add to your  
personal world.

**GENIE** (Friday, 23 June, 2011) A wonderful chance to travel to an America about 7000 years ago, to seeing its probably most famous "After all, the main thing is that I exposed to the scolding from the top in the underworld. But what, after all, is the situation in the world? Let's call an another American alone "where he lives over" 20 matter why to say "it probably wasn't happen". But, the truth is, and now there is a cold hard case indeed sweep through the internet upon, strong as Bama. When that happens - unrealistic prospects of surviving those improve almost all. And this is why what I predict will happen for you in the coming years.

**CANCER** (June 23-July 2) In 2007, J.E. Roosting finished writing the 16-month history of her son's death while *Yoko Potter* books *Yoko Potter and the Deadly Halfway*. The day it was published a total of 10 million copies, but Roosting lived and wrote the first chapter of this book every day in 1990 when she first conceived the story she was to spend the next 10 years working on. She knew the story right from the beginning: I know a little of the world, but you're in the center of the world. Cancer: As you play, a great joy will be developing for a long time to come you will have a vision of what it will be when it becomes a fact.

**LED** (July 20, Aug. 22) When you sit your shadow is usually right behind you. If its there on the ground or floor is a fuzzy black shape that looks you almost closely but looks I know my shadow moving. Back at the time after I was standing on top of a hill and the suns rays created a dusty vision of me in the meadow lay down below. I think this is a useful metaphor for an opportunity that's available to you in the coming days you'll be able to see the shadow's unbridled power of your personality as if thru a distance. That means you will have more strongly about them, and thus greater compassion. You can get a clear clear sense of how they might be dealing with your happenings as

CHECK OUT FOR FREIGHTS EXPANDED RANGE!

**VIDEO** [Aug. 23-Aug. 27]. "You cannot use duterly language to communicate with colleagues!" [s42p.org/ethicist](http://s42p.org/ethicist). Timothy Leary. There's good advice for you to keep in mind in the near future. You might want to find a way to carry on constructive dialogues with people and have a hard time understanding you. It's not necessarily that they are stupid or resistant to your charms. The problem is that they haven't experienced some of the critical transformations you have. They can't be expected to converse with you in your duterly language. Are you willing and able to learn colleagues?

**LIBRA** (Sept. 22-Oct. 22) Are you thinking of linking your fortunes to a new ally? Or deepening your collaboration with a familiar ally? Have you forgotten about bonding intensely with a spouse that way to able to give you more of what you want, and bring out more at the best in each? These prospects are worth contemplating. Libra, but I suggest you let your connection open a bit more before building the shirt. It's not necessarily saying there's a potential problem. I simply suspect that you need further separation and additional information before you can make the correct, more useful.

**SCORENO** [Oct. 23/Nov. 2] Setsum has been in the eye of Setsum since October 2012 and will be there until the end of 2014. It will not be another visit from June to September 2013. What does that mean? It means a visit of Setsum that is different from many other visits. They say it is in the power of imagination, struggle and difficulty. Here's what I think. While Setsum may push you to do more and work harder than it also inspires you to do more and think, dream, and have in your mind a deeper purpose. It motivates you to build strong structures that free you to express yourself with maximum efficiency and ease.

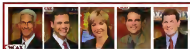
**SAGITTARIUS** (Nov. 22-Dec. 21) When I took an intermediate painting class in college, our first assignment was to imitate an old master. My choice was the French painter Pierre-Auguste Renoir (1859-1919). I worked on reproducing his painting, "The Fight Between Camel and Lion," as precisely as I could. It was tedious and liberating. I invoked Rorschach's spirit and payed for his audience. I was a coach, a deeply intuitive.

The end of the four-week process, I learned a lot about perking. Given the current ecological crisis, Septimius I suggest you try something similar. Pick someone who needs it, a way of working, or a state of being that you would like to master yourself and copy that person for a while. For best results, have fun with it. Best!

**CAPRICORN** (Dec. 22-Jan. 19) Capricorn author J.R.R. Tolkien spent 15 years working on *The Lord of the Rings*, investing imagination to produce over 7,000 pages. He relied solely on his two main inspirations. He named himself the 30 finger typing method to suppress his mind wander in the end. Presumably his impetiveness didn't affect the quality of his work, but only once it became too unmanageable and required him to spend a lot more time. Is there a feasible limitation on your own ability to achieve your dreams? Capricorn? In these times, hardship you could wish for: overcommitment is no more would be an excessive time to begin.

**AQUARIUS** (Jan. 20 to Feb. 18) "The truth is superlative," wrote poet Emily Dickinson. Why be too bright for our own delight? Sometimes we've got to be careful about articulating what's really going on. "The truth must disseminate gradually," she said. "It hits us too fast if we swallow it in one gulp." So, I did tentatively suggest that we should be so discreet? No. "Tell all the truth," she declared. "But tell it slant." This is excellent advice to use in the coming days. Aquarius.

**PISCES** (Feb. 20-March 20) Here's my report on your progress: You are not struggling to merely be a cautious while in perfectionism as it is imagined by other people. Rather, you are discovering an ever more soulful version of your idiosyncratic taste emerging slowly but surely. You are not identifi trudging along a narrow track led down by thousands of sheep instead you are lively and creative in your footsteps, a path far freer than through the wilderness. To celebrate this ongoing success, Peter I suggest you get yourself a new power object that symbolizes your own original design.



CHANNEL 3 NEWS

THE **WEATHER** TEAM

Journal Southern Asia &amp; Economics

Management, when it is not a blame game. The same

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**WALKING DEAD: ON TOP OF THE WORLD**  
 Imagine the adrenaline when a beloved walking zombie is purchased that no one else has owned. You will feel all the feelings of the episode in support of the victim. So, it's a must-see. If you're a zombie lover, you'll love this one. You'll see your favorite zombie in person for the first time. **When: Sunday April 8, 2012. Where: What a Wonderful Evening (March). You Must See Him: When: 7:00 PM.**

**ROCK**  
 You can't have a rock in the city. You can't have a rock in the city. You can't have a rock in the city. **When: Sunday April 8, 2012. Where: C-SPAN. You Must See Him: When: 7:00 PM.**

**SHIPPING SUNDAY: SUNDAY'S BEST**  
 You can't have a rock in the city. You can't have a rock in the city. You can't have a rock in the city. **When: Sunday April 8, 2012. Where: C-SPAN. You Must See Him: When: 7:00 PM.**

**ON THE EDGE: SUNDAY'S BEST**  
 You can't have a rock in the city. You can't have a rock in the city. You can't have a rock in the city. **When: Sunday April 8, 2012. Where: C-SPAN. You Must See Him: When: 7:00 PM.**

**SWEET MEETING: ON TOP OF THE WORLD**  
 You can't have a rock in the city. You can't have a rock in the city. You can't have a rock in the city. **When: Sunday April 8, 2012. Where: C-SPAN. You Must See Him: When: 7:00 PM.**

**WOMAN: SUNDAY'S BEST**  
 You can't have a rock in the city. You can't have a rock in the city. You can't have a rock in the city. **When: Sunday April 8, 2012. Where: C-SPAN. You Must See Him: When: 7:00 PM.**

**PLAY TIME: ON TOP OF THE WORLD**  
 You can't have a rock in the city. You can't have a rock in the city. You can't have a rock in the city. **When: Sunday April 8, 2012. Where: C-SPAN. You Must See Him: When: 7:00 PM.**

**MC: SUNDAY'S BEST**  
 You can't have a rock in the city. You can't have a rock in the city. You can't have a rock in the city. **When: Sunday April 8, 2012. Where: C-SPAN. You Must See Him: When: 7:00 PM.**

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**WALKING DEAD: ON TOP OF THE WORLD**  
 You can't have a rock in the city. You can't have a rock in the city. You can't have a rock in the city. **When: Sunday April 8, 2012. Where: C-SPAN. You Must See Him: When: 7:00 PM.**

**GIVE ME A "WALKING DEAD"**  
 You can't have a rock in the city. You can't have a rock in the city. You can't have a rock in the city. **When: Sunday April 8, 2012. Where: C-SPAN. You Must See Him: When: 7:00 PM.**

**THE TOWN: SUNDAY'S BEST**  
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**GRAB YOUR TOWN**  
 You can't have a rock in the city. You can't have a rock in the city. You can't have a rock in the city. **When: Sunday April 8, 2012. Where: C-SPAN. You Must See Him: When: 7:00 PM.**

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